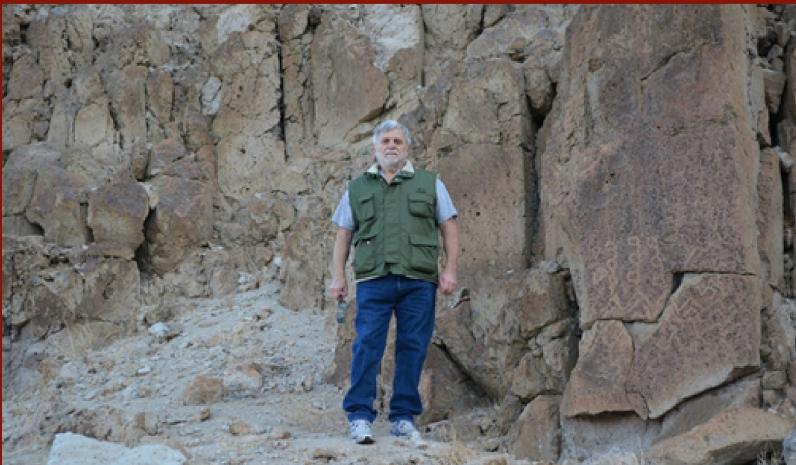




Rock Art of the Owens Valley



Bill Petry



Rock Art
of the
Owens Valley

Bill Petry

The information contained in this book has been derived from public sources, personal communications, and from my personal discovery without help or funding from any public or private institution.

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Introduction

In looking over the published descriptions of various rock art sites, a few things become quickly clear: the images are quite lacking in detail with some even misleading, and they give no feel to their location or orientation with respect to the landscape they are found in. Also, there is no way to understand just why these locations were selected in the first place. For example: why do most of them face south and not north? You will find some books and publications with helpful insight into how those who probably created the images lived and even possible image manufacturing techniques, but little else.

However, to stand on site, with just the sound of your heartbeat to keep you company, the wind blowing, the sun beating down and the ravens flying high above you cannot be gleaned from even the most lavishly illustrated coffee table picture book no matter how vivid an imagination you may have.

Then comes the obvious question: How do I get that experience? Without a decent guide your choices are limited. There are a few sites easily available online or in books. Access to the vast majority of the others is curiously locked up in office cabinets and available only to those who are approved for access - THIS DOES NOT INCLUDE YOU!

There has been surprisingly little actual progress in understanding rock art since the last images were chiseled or painted on the surface of the rocks. With the wealth of 'Rock Art Research Associations' scattered around the country, little of note has come out of them to actually help us understand these intriguing associations of shapes.

One little-known fact that is seldom discussed is that these same images are found all over our planet - in most countries and environments.

Present-day indigenous peoples have no concept of who created them or just what these ancient stylized images or symbols mean. They do, however, sense an importance of these images and either completely avoid them all together or actively seek out these places in hopes of making a connection with the ancient ‘spirits’ they are believed to represent.

Since there is no one alive today who has actually either created these works or even knows anybody who has, the task is up to us, the un-eligible, to trail-blaze.

One person who picked up the gauntlet was Anthony Peratt of the Los Alamos Laboratory in New Mexico, who in 2003 published “*Characteristics for the Occurrence of a High-Current, Z-Pinch Aurora as Recorded in Antiquity*,” IEEE Transactions on Plasma Science, Vol. 31, No. 6, pp 1192-1214, December 2003. This is available at <http://plasma.lanl.gov>. Click on “The Plasma Universe”.

He demonstrated that a wide variety of images found on the rocks are identical to those produced in high-energy plasma laboratories. He has also developed a working explanation of the image sequences.

From his research I have come to believe that these images have a much farther reach than one would imagine. It appears to me that our ancient artists saw something in the sky and felt that they needed to “tell” their descendants about it. Why else would they invest so much time and energy in creating them?

In 2012 I published my first book on the subject: *So Where is God?* (Re-titled “*Sky Spirits*”). As the title suggests, I came to realize that the events witnessed and described on stone, have had a direct influence on our ancient myths and religions.

The following year I followed that work with “*Petroglyphs in your Pocket*” as an outline to the development and descriptions of many of these same rock art images. A copy of this work is included in the back of the present volume.

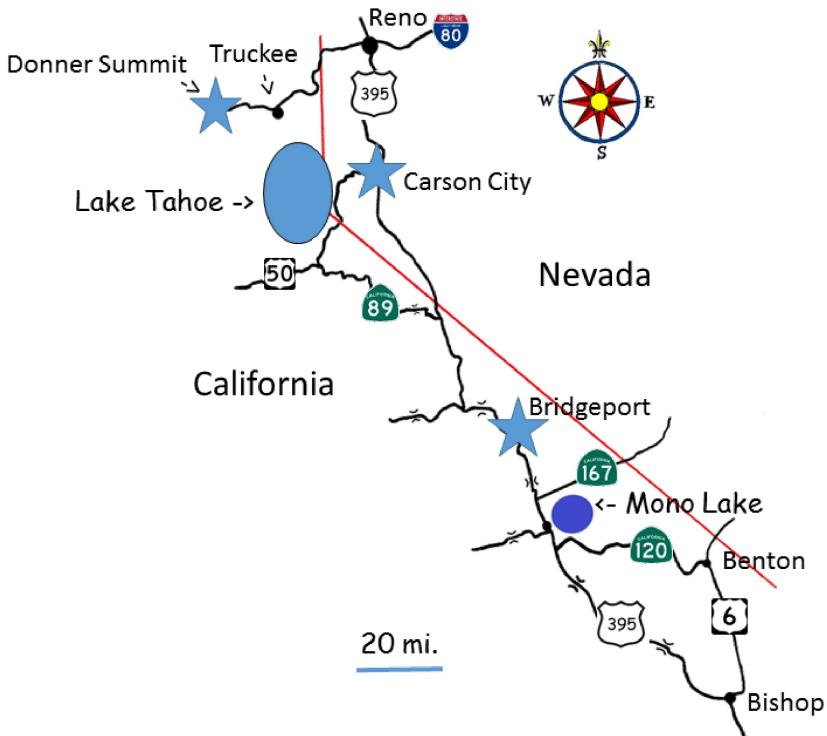
In order to continue my work it was necessary to visit a number of rock art sites to develop and verify my observations.

This book is just another rung in the ladder to discovering what real rock art research is about.

I don't take lightly the efforts of protectors and preservationists. But, that is not nearly enough to help us understand what it is that we are protecting and preserving. That is what real rock art research is about.

Bill Petry
May, 2019

US-395 North of Mono Lake



Access: Sites accessible by automobile are indicated by the sedan icon. Those requiring high-clearance are indicated by the pickup icon. Four-Wheel drive is suggested in the text as needed.

Donner Pass (Nev-4-6) 39°19'3"N, 120°19'15"W



Twelve miles west of Truckee, take exit 174 off I-80 and drive east on old US-40 (Donner Pass Rd.). Approx. half a mile east of Norden, and just past the Donner Summit Bridge (Rainbow Bridge), on the right is a sign marking the petroglyph site. You can park just beyond the sign. Donner Lake is 2 ½ miles to the east (1 ½ as the crow flies).

There are at least three petroglyph areas at this location. Nev-5 is just across the small perennial creek - the one you just walked over. These images are thin and can be difficult to see in the afternoon sun. Nev-4, a small site, is to the left and up the hill just below the “China Wall”.



View of Nev-5 from the highway. The images are found in front of and on both sides of the stone structure.

Nev-6, according to Heizer-Clewlow, has the largest number of images. It is situated near the top of the flat granite area, just below Tunnel #7.

Apparently there were several more small sites in the immediate area, however, they were either heavily damaged or destroyed with the building of the old railway lines and subsequent construction of US-40 in 1923.





Petroglyph image from Nev-5 with inset from Heizer-Clewlow, Fig. 176a. Image is approx. 1 ft. across.



Surface discoloration on the pale granite helps bring out this image.

Gardnerville Boulder
Carson City, NV
(Do-35) Douglas County



The Nevada State Museum is located at 600 North Carson St. (US-395) in downtown Carson City. It has in its collections a brown basalt boulder decorated with petroglyphs. This boulder, in their *Under One Sky* exhibit, is a resin representation of a heavily patinated boulder at the Grimes Point petroglyph locality east of Fallon, NV.

According to Heizer-Baumhoff (*Prehistoric Rock Art of Nevada and Eastern California*, 1962, p35) the boulder is about 2 feet long and 18 inches tall. On one of its faces there are three wavy lines, one of which continues over an edge to an adjoining face, where it ends with a pit about 2 inches in diameter.

Bridgeport (Mno-12)

38°15'21.3"N, 119°13'45.4"W



A solitary petroglyph boulder is all that's left of the group. It is located across the driveway from the office at the entrance of Silver Maple Inn on US-395.

Heizer-Clewlow, 1973: Petroglyphs on large boulder. Original location Day's Sheep Camp, 1 mile south of Bridgeport Ranger Station. In 1940 boulder was moved to Slick's Motel. Heizer and Baumhoff, 1962: F-39b. (Fig. 123a)



Photo taken Oct. 07, 2018.

(Byron) Day's Sheep Camp is south and west of the old Forest Service station (currently a heliport) 5 mi. north of town and east of US-395. It is still used for sheep herding. The Bridgeport area drains into the East Walker River which drains into western Nevada.

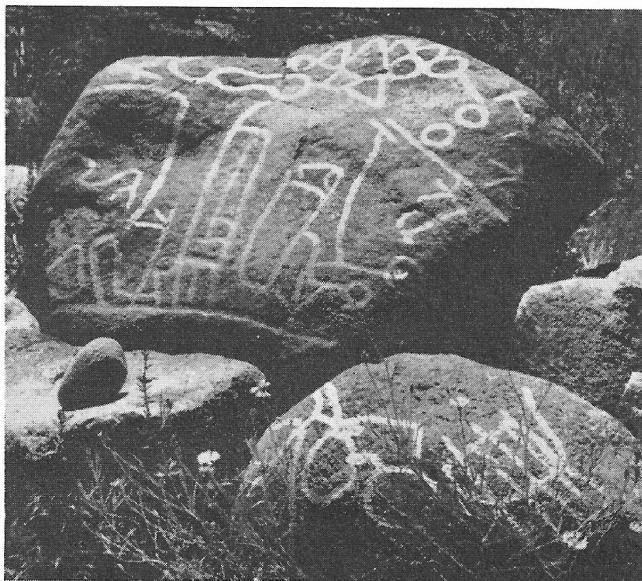


PLATE 21 g, site Mno-12.

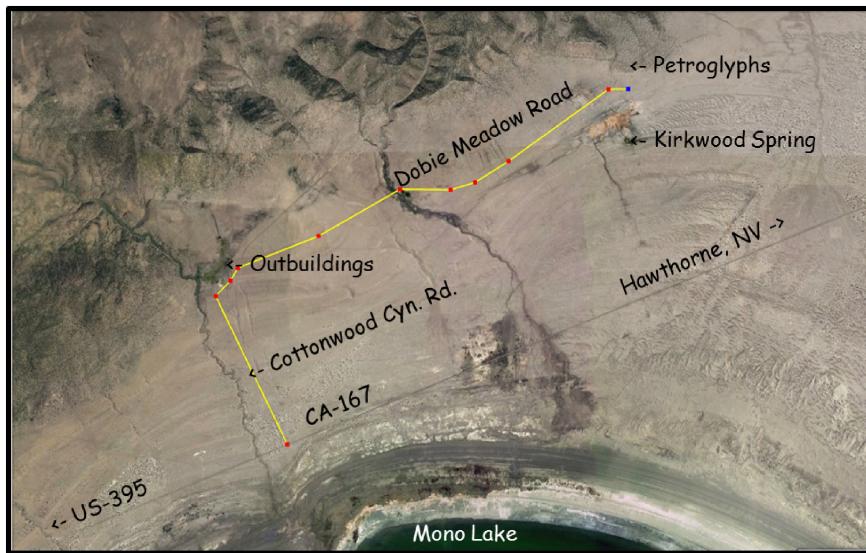


Heizer-Baumhoff (1962), Fig. 123a, Mno-12, petr., solid circle indicating a hole.

Kirkwood Spring Petroglyphs

Mono County

38°08'33"N, 118°58'54"W

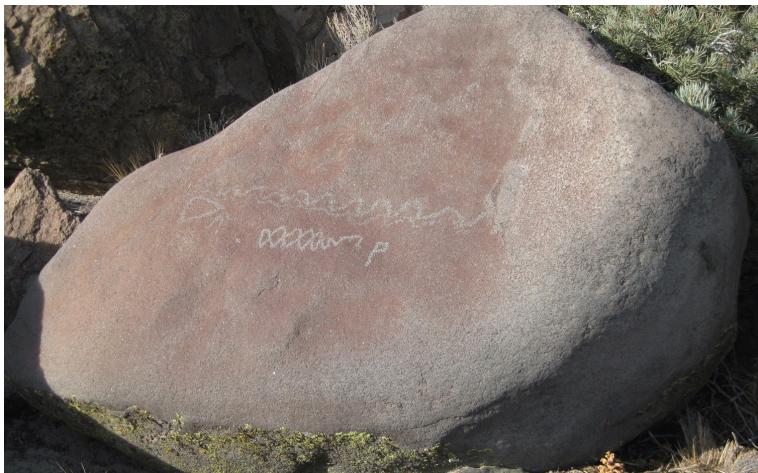
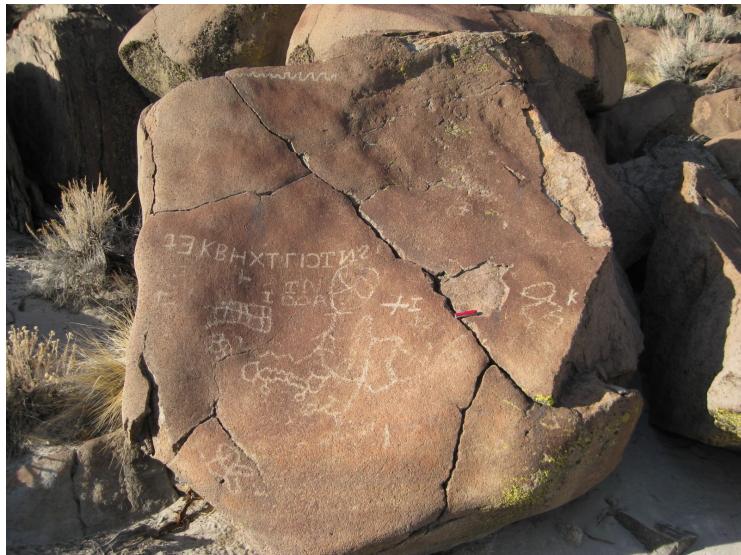


Located at 7,000 ft. elevation, these petroglyph boulders lie at the base of the Pinyon pine wooded hills, 0.75 miles above Kirkwood Spring, north of Mono Lake.

Take the Lundy Lake Rd. (CA-167) exit off of US-395 just north of Mono City and head east toward Hawthorne (NV).

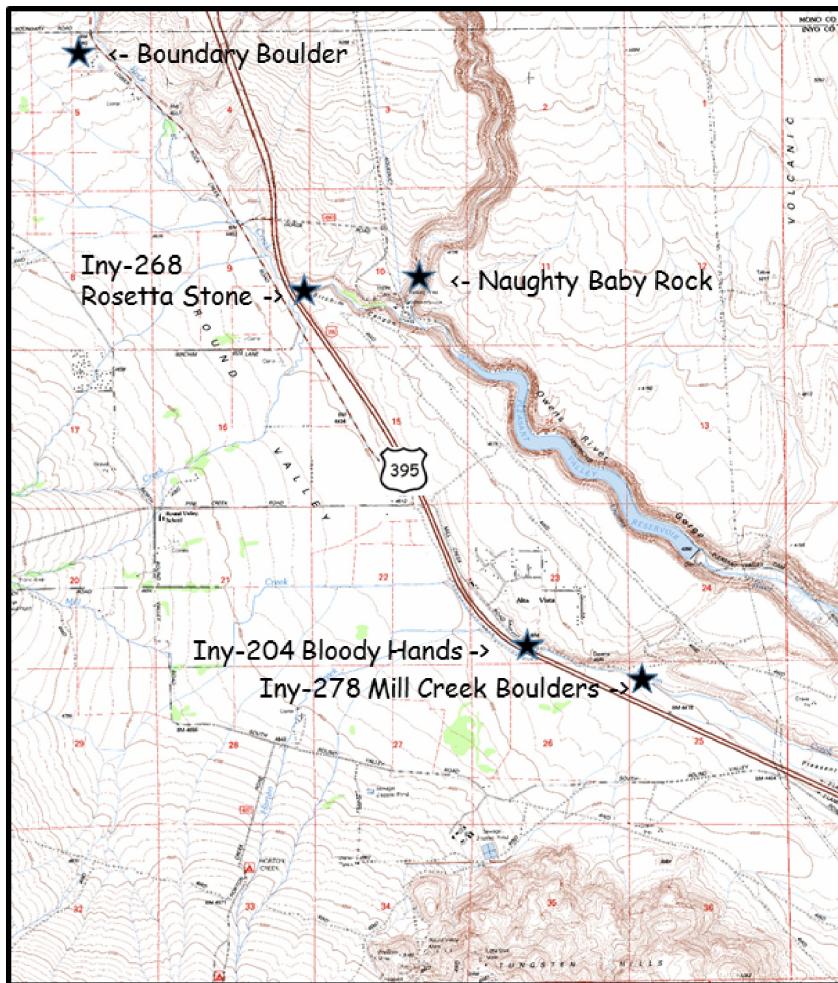
At 6.4 mi. turn left on Cottonwood Canyon Rd. and continue north. You'll reach a crossroad with outbuildings on the left at 1.3 miles. Continuing straight ahead will take you to Bodie. To the right is Dobie Meadow Road. Turn here and drive east 3.2 mi. to Kirkwood Spring. The two large poles serve as gateposts to a locked gate to the spring which is due south of where you are. Park across the road from them.

Follow the fence up slope for 700 ft. to the base of the pinyon pines and then walk along the boulders to the right (east). The petroglyphs start at 200 ft. and continue farther east for at least 100 yards.



Two examples of the petroglyphs above Kirkwood Spring. The 3.5 in. Swiss Army knife serves for a scale.

Sites West of Bishop on US-395



Boundary Boulder

Inyo County

37°27.73'N, 118°35.61'W

T6S/R31E, NW 1/4, NE 1/4, Sec. 7



Approx. 12 miles north of Bishop, on US-395, take the Gorge/Old Sherwin Grade Rd. exit and head west. At the stop sign turn north (right) and drive 1.6 miles to Boundary Rd. Just before the Mono County Line sign turn left and park in the small parking area immediately on your right. You will find the distinctive black boulder some 300 ft south of Boundary Rd. and 200 ft west of Old Sherwin Grade Road.

This solitary black boulder lies on a slight rise in an open field of granite boulders. It lies some 250 ft. west of Rock Creek which flows south through Birchim Canyon to the Owens River. It is approx 4 ft in diameter and the images are thin and reminiscent of those found at Grimes Point, east of Fallon, NV.

Rosetta Stone (Iny-268)
37°26'25.80"N, 118°34'7.19"W



This site is accessible only from the North-bound direction of US-395 approximately 12 miles north-west of Bishop and 1/4 mile south of Gorge Rd. It is located on the east side of the highway in Birchim Canyon. It is in the only canyon with trees in the area.

Park off the highway and walk through the cattle guard on the right and continue east, down-stream, for approx. 700 ft.



Looking to the north you will notice a small cave just above the brush line. It has been reported that there are remnants of red pictographs at the entrance to the cave. I have been unable to find them.



Facing the cave, the petroglyph covered boulder is situated below and about 50 ft to your right (east).

About 75 feet farther downstream you will find a solitary petroglyph, approx. 14 inches wide, on the canyon wall.



Naughty Baby Rock

Naughty Baby Rock supposedly figures in the legend set forth in the “Rosetta Stone.” It is reported to be located 2/3rds of a mile to the east in the middle of the Owens River just above the confluence with Rock Creek in Birchim Canyon.

“An Indian mother was nursing her first-born, a son, on that spot when the infant suddenly closed his sharp new teeth on her breast and refused to let go. She slapped him repeatedly and tried to jerk him away, but he continued to cling and

bite until she screamed in agony. Now there were pat-see-was, or water babies, beautiful creatures that are supposed to look to the well-being of good young Indians and to improve the behavior of the naughty, and presently four or five of these came up out of the stream. By snapping the child sharply on the head, with their fingers they made it release its hold. Then they took it under the water with them, not for punishment but to teach it better manners. For inexplicable reasons they decided to keep it there and the poor squaw sought far and wide during the remainder of her life, but never saw the papoose again.

Long afterward, its head did emerge from the water, in the form of a stone and heroically proportioned, a short distance up the canyon and in the middle of the Owens River..."

-Rock Writings of the Owens Valley, John L. Von Blon, Touring Topics, 21:5:14-17, 51, 1929. [available online at: www.npshistory.com/publications/proposed-parks/ca-piute-nhp.pdf]



Photo of Naughty Baby Rock taken at sunny high noon on November 25, 1928.

There is a dark rock, peeking out of the accumulated debris in the middle of the Owens River, visible from just above the upper dirt parking area north of the power station.

To get there from US-395, take Gorge road east and then south at the stop sign. Even seeing the power plant closeup is interesting.

Bloody Hands (Iny-204)
37°24.41'N, 118°32.61'W



The photo above was taken in December, 2018. The newly painted “Repent” signs at the left really help in locating the pictographs from the highway - below the arrow at the right.

Bloody hands is located on Mill Creek Road west of the Mill Creek Rd. exit off of US-395, 8 miles west of Bishop. It is actually on Horton Creek.

With a little effort the red pictographs can be seen on a block wall, facing south, just east of the last house on Mill Creek Road. They are approx. 260 ft west of the exit and 60 feet above the road on the vertical rock face. With a 300 mm telephoto lens they can easily be photographed from the road.



The site consists of two distinct groupings of “right-hand prints”, with each print approx. 2- 3 inches across. The large south-facing group contains perhaps 20 discernable impressions. To the right on an adjacent flat vertical surface is an additional print with a red blur to its right.



Mill Creek Boulders (Iny-278)

37°24.28'N, 118°31.91'W

T6S/R31E, NW 1/4, NW 1/4, Sec. 25

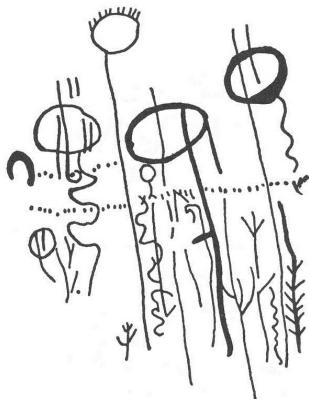


The Mill Creek Boulders are actually located on Horton Creek, 8 miles west of Bishop on Mill Creek Road east of the eastern Mill Creek exit off of US-395. The same exit as for Bloody Hands (Iny-204) only you have to turn right on Mill Creek Rd. and follow the dirt road for 0.6 miles east. It's the only large boulder you will come to.

This site is plotted on the 1949 Mt. Tom 15' topographic map.



The site consists of two boulders. The larger one is about 25 feet north of the road and is approx. 12 ft high with painted petroglyphs on the back (north) side. The images have a similar structure to those found at the Riverview site (Iny-267).



Drawing of images on the
Mill Creek boulder.
Heizer-Baumhoff, Fig. 22b

The smaller boulder is 60 ft north (uphill) from the large one and is about 5 ft in diameter. It has many deep grooves on its south side.

Buttermilk Boulder

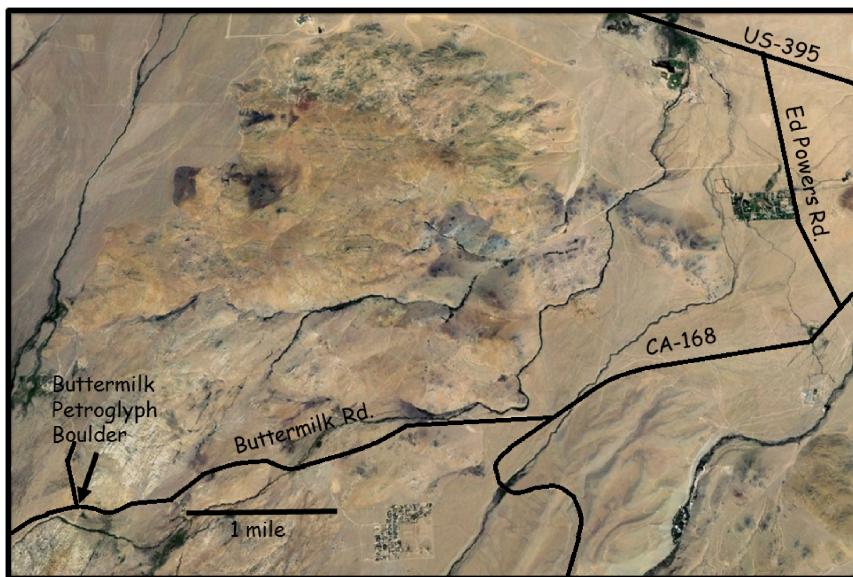
Inyo County

37°19'44.3"N, 118°34'42"W



From downtown Bishop, take CA-168 west for 7 miles to 7S01 - the dirt road turnoff on the right for Buttermilk Road (37°20'6"N, 118°31'0"W). Continue on the wash-boarded Buttermilk Rd. for 3.3 miles to just before 7S04 heads to the right. Ample parking is available.

From US-395 north, take Ed Powers Rd. south to CA-168. Turn right and drive 2.5 mi. to Buttermilk Rd. Continue as above.



The road is quite wash-boarded and passable with an automobile, however a high clearance vehicle or pickup is recommended.

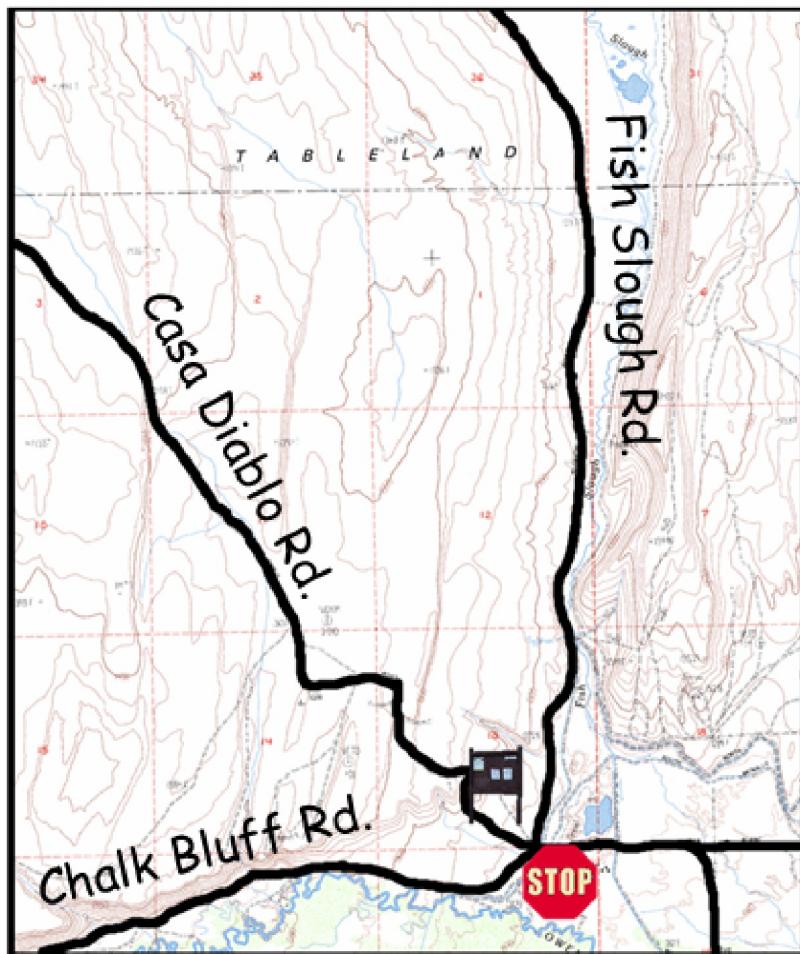
The Petroglyph Boulder is the first large boulder you come to, approx. 300 feet from Buttermilk Rd. on the north-east leading path from the intersection with 7S04.



On the 'shelter' side of the boulder are a series of red pictographs- most prominent are rectangles (enhanced photo).



Bishop Volcanic Tablelands





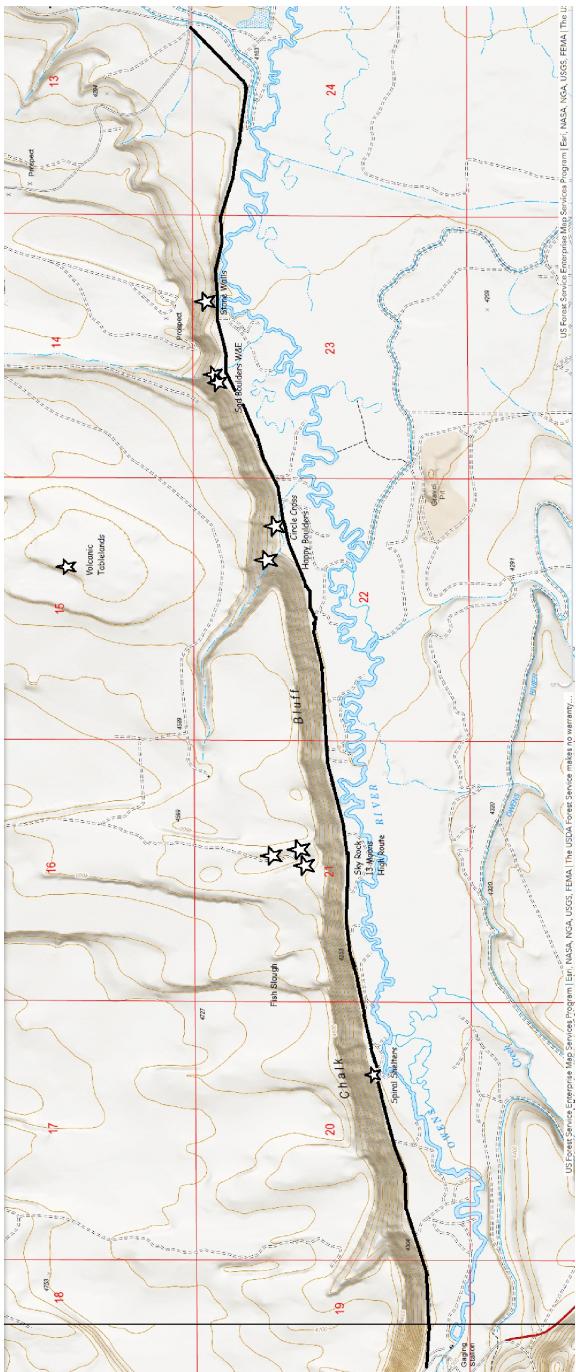
Chalk Bluff Road, Casa Diablo Road, and Fish Slough Road are all accessible from the southeast at Five Bridges road off of US-6 just north of Bishop - exit at Five Bridges Road (on the left just past Dixon Rd). The pavement ends at a stop-signed intersection just before the kiosk, giving you three choices:

1. Turn left onto Chalk Bluff Road. This usually very wash-boarded dirt road is 5.3 miles long and can be entered at its western end via Pleasant Valley Dam Road which is accessible from US-395 west of Bishop.).

2. Drive straight ahead uphill onto Casa Diablo Road. Again, this road is wash-boarded in places but overall it is easily driven at 30 mph. You can access this road from the northwest from Benton Crossing Road some 22 miles distant. From the west you start at the green church on Benton Crossing road just south of Mammoth Lakes on Highway 395. From there its around 18 miles east to Benton Crossing Road.

3. Turn right (north) on the short paved section of Fish Slough Road which is followed by an additional 16 miles of dirt. This road is usually kept in good condition and you can drive at around 35 mph most of the time. Fish Slough Road can be accessed at Chidago Canyon Road - near the Red Canyon Petroglyph site (Mno-8). Taking the short, unsigned "Petroglyph Road" here, you can turn right onto Chidago Canyon Rd. which gets you to US-6 just north of Chalfant Valley.

Chalk Bluff Road



Spiral Shelters (Iny-334) 37°24.60'N, 118°28.94'W



This site is found 4.2 miles west of the five bridges intersection - or 1.1 miles east of the end of the paved road at the first cattle guard from the west end of Chalk Cliff Road.

Approaching the site from the west you will notice a low, short stone wall running up from the road. The site extends from there east and consists of a few petroglyph boulders and two small cave shelters.

From the road you will see the vertical stone with several spirals chiseled on it. Apparently the top of the stone has been missing since before 1980.



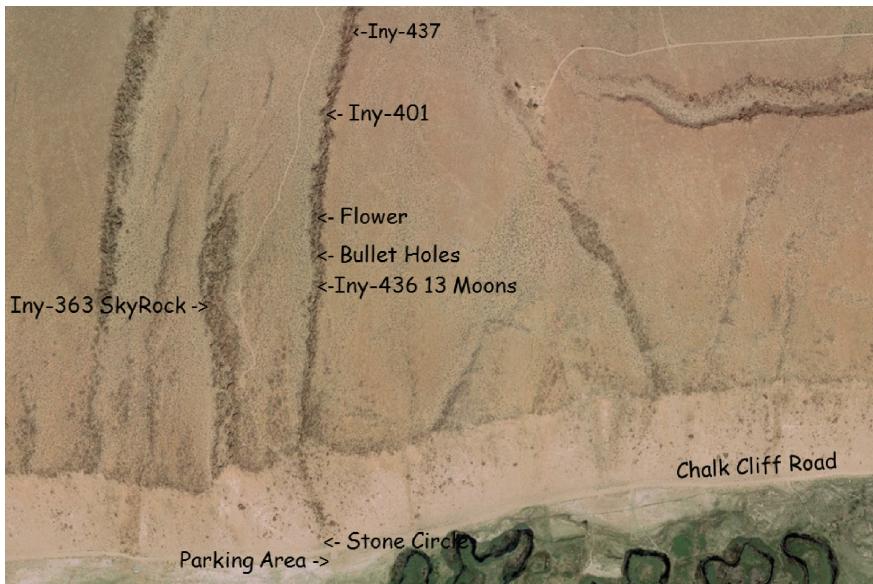
The vertical stone with several spirals chiseled on it. Apparently the top of the stone has been missing since before 1980.



Behind the spiral spire is a flat stone face with a spiral and what appear to be lizard shapes.

Sky Rock (Iny-363)

37°24'54.48"N, 118°28'6.37"W



Sky Rock is located on a N-S ridge of large boulders. On Google Earth you will notice that a trail from the rim ends there.

Park in the small area on the south side of the road 0.9 mi west of the Happy Boulders Trail (or 2.0 miles east of the cattle-guard from the west). Cross the road and walk a short distance to the NW heading steepish, sandy path up the bluff. Once you reach the top of the cliff, take a short break and enjoy the view across the Owens River. As you look north up the canyon, notice the slight inward curve to the line of boulders to your right (east). Sky Rock is located at the last visible boulder in the line and is just about 1,000ft (200 paces) north of where you are.

You can either climb over the boulder ridge or continue north another 700 ft. to the end of the ridge to get to the other side (to the east) where you will find more rock art in the next valley.



The sign at the bottom of Sky Rock requests that you don't climb on the petroglyphs.

Without a selfie stick you may not be able to get a photo of the full image as it continues to the bottom edge of the boulder above it.



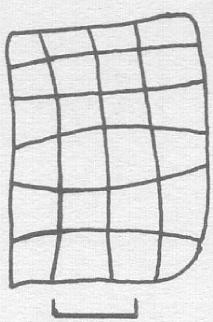
The High Route (Checkerboard) (Iny-401) 37°25.12'N, 118°27.98'W.



As you continue around the Sky Rock boulder ridge, cross the valley to the east and walk another 1,000 feet heading to the north of the next ridge to get to the High Route.

This site consists of a vertical boulder face with a checkerboard pattern on it with a horizontal flat surface on the boulder in front of it with more glyphs.

Behind the checkerboard boulder is a roomy cave.



All that is given for this site in Heizer-Clewlow, 1973 is: "Pecked petroglyphs on sandstone boulders on bed of dry wash at bottom of a ravine. (Fig. 70a.)"



Iny-401. Vertical boulder face with checkerboard pattern with a horizontal surface in front of it with more glyphs.



Images on horizontal surface in front of vertical “checkerboard.”

Thirteen Moons (Iny-436)

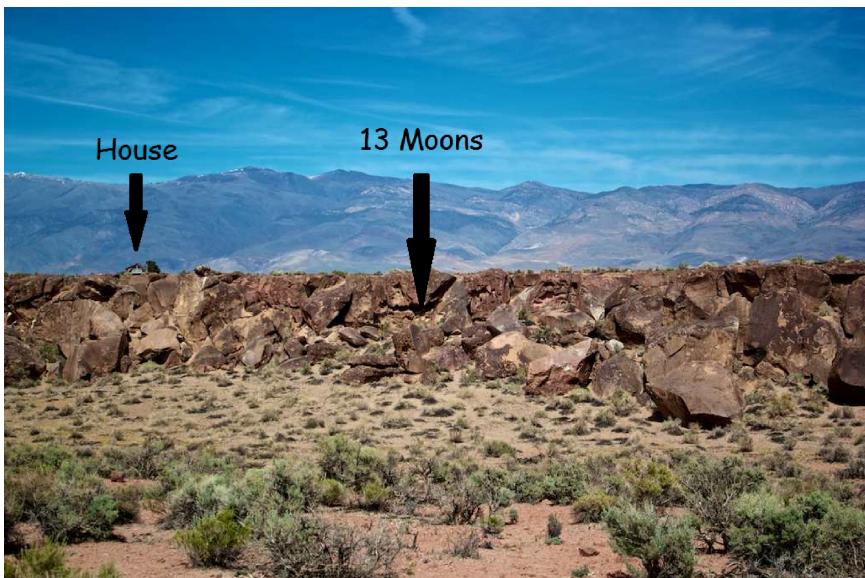
37°24'55.94"N, 118°27'59.01"W (Google Earth)



37°24'56.40"N, 118°27'59.40"W (My GPS)

(The above GPS readings show the variance from my hand held device and that from a Google Earth Plot)

As you continue walking south from Iny-401, just past the “bullet holes” (when you see them you’ll know what I mean) keep looking back over your shoulder to the left and you will see 13 Moons (Iny-436) - another panel carved into the flat face of a boulder.



A good view of the boulder is from across the valley to the west. From there you get a great view of the White Mountains, the house, and the petroglyph boulder.



In von Werlhof, 1965, p80. Fig. 30e, the image at the right is all that is offered.



Thirteen Moons from the southwest (above) and from the southeast (below).

This is one of the problems in relying on older texts for accurate information. However, on p 21 of the same source, other information is found that may be useful:

“Ray McMurray of Bishop, who has hunted on the tableland during deer season, reports having seen stone circles on most of the ridges above the gullies and depressed areas in this locality.”

To return to your vehicle you can either cross back over the Sky Rock ridge and retrace your steps down the trail you came up on, or you can follow a less traveled trail straight south of where you are now. To the right of the ‘valley’ you’re standing in, at the edge of the cliff, there is an unmarked trail which leads to the car parking area.



As you make your way down you will notice a large stone circle just up from the car park.

Happy Boulders Trail

37°24.94'N, 118°26.91'W

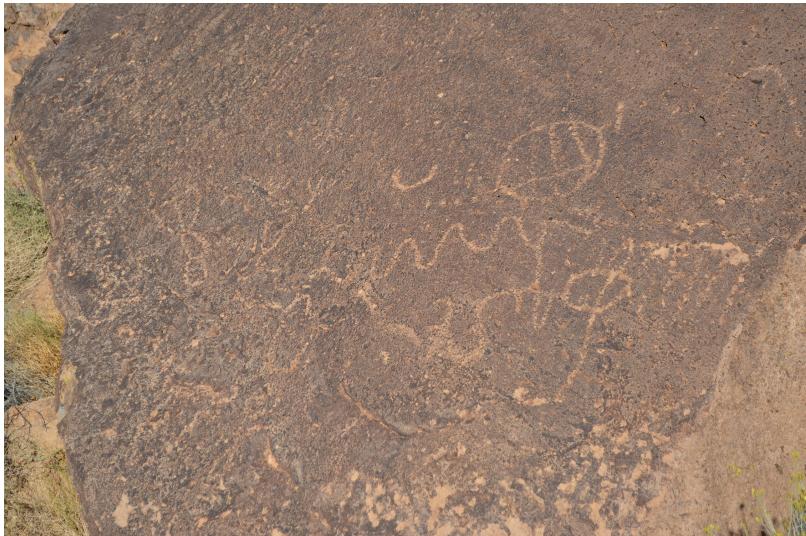


Happy Boulders parking area is 2.2 miles west of the Five Bridges junction. You'll find the trail leading up to the boulders a short distance to your left down the road.



As you hike up the trail you will notice two large boulders on the hillside to your left. As you pass them, look straight ahead and just above the trail and you will see a large flat-top boulder. This is the one to watch as you continue up the trail.

Shortly the trail will veer to the left and the boulder will drop to the right. Take a good look and you will be able to see the petroglyphs on the lower right side of the top of it. The boulder is approx. 100 ft north of the trail. Associated with the boulder are two shelter caves which are to your left when facing the boulder.



Close-up of the petroglyphs on the lower right side of the boulder.



To the left of the carved boulder are two large caves.

Volcanic Tableland

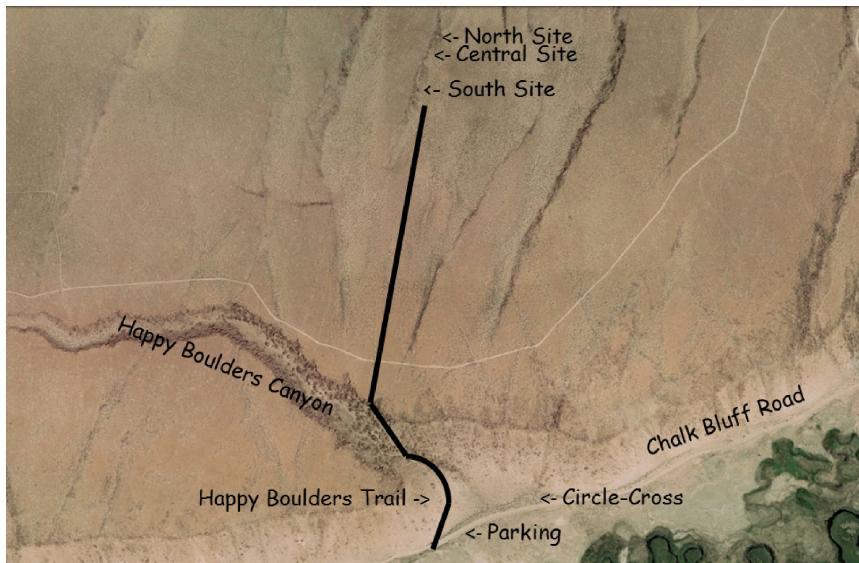
Inyo County



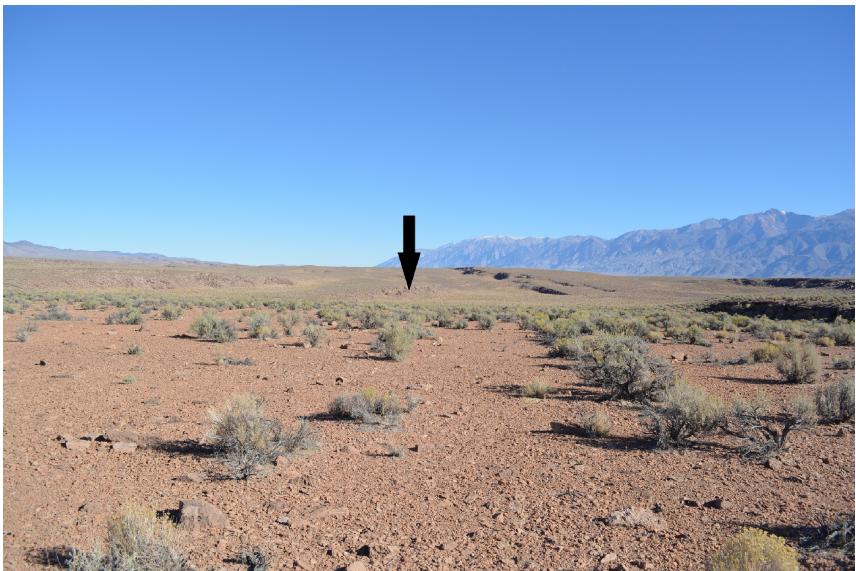
South Unit: $37^{\circ}25.50'N$, $118^{\circ}26.89'W$

Central Unit: $37^{\circ}25.57'N$, $118^{\circ}26.87'W$ (~580 ft north)

North Unit: $37^{\circ}25.58'N$, $118^{\circ}26.86'W$ (~100 ft farther north)



This site is composed of three separate areas, and is actually on the volcanic tablelands itself. However, access from Casa Diablo Road can be problematic as the rough section of road past the 'Y' at "Shotgun Junction" (Iny-398) is quite rocky and may only be passable with 4WD vehicles. The road on the flat tableland is much better. Parking on the tablelands is problematic as well. I find that reaching the site is straight-forward by using the Happy Boulders trail to the first opening onto the tableland and then work your way to the top onto the tablelands plateau ($37^{\circ}25.03'N$, $118^{\circ}26.95'W$).



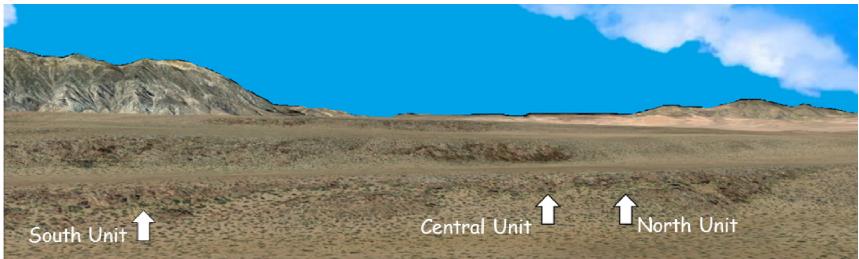
The Volcanic Tableland site is located on the east side of the outcropping, on a bench above the valley floor.

In the Bishop area the magnetic heading is around 13° East of North. You can, therefore, use your compass to direct you due North to find the site.

Once on top, cross the road and head straight north working your way toward the small outcropping in the middle of your field of view. The hike is approx. ½ mile NNE of the private residence access road.

On the return trip, head due south (magnetic) and stay in the middle of the east- and west-flanking boulder ridges. Once you start seeing large rocks nearby you are nearly at the road.

The return trip takes under an hour: about 30 minutes from site to the road above Happy Boulders Canyon, and an additional 30 minutes from there to the parking area.



View looking west from the middle of the valley center showing the petroglyph units on their benches.



The South Unit is located at: $37^{\circ}25.50'N$, $118^{\circ}26.89'W$.



The Central Unit is the more elaborate site. It is located approx. 580 ft. north of the South Unit. It is located at: $37^{\circ}25.57'N$, $118^{\circ}26.87'W$.



The North Unit is at: $37^{\circ}25.58'N$, $118^{\circ}26.86'W$ (~100 ft farther north).

Circle Cross

Inyo County

37°24'54"N, 118°26'39.6"W



This small site is situated north of Chalk Bluff Road in the talus boulder field in front of the next 'valley' east of Happy Boulders trail.

Situated just 300 yards east of Happy Boulders Canyon, you can leave your vehicle at the Happy Boulder parking area, which is visible from there. The site is plotted on the Volcanic Tableland locator map.

The only prominent petroglyph visible from the road is a circle with a cross inside it on the face of a boulder. There are other rather faint petroglyphs on the same boulder as well as a few adjacent to it.

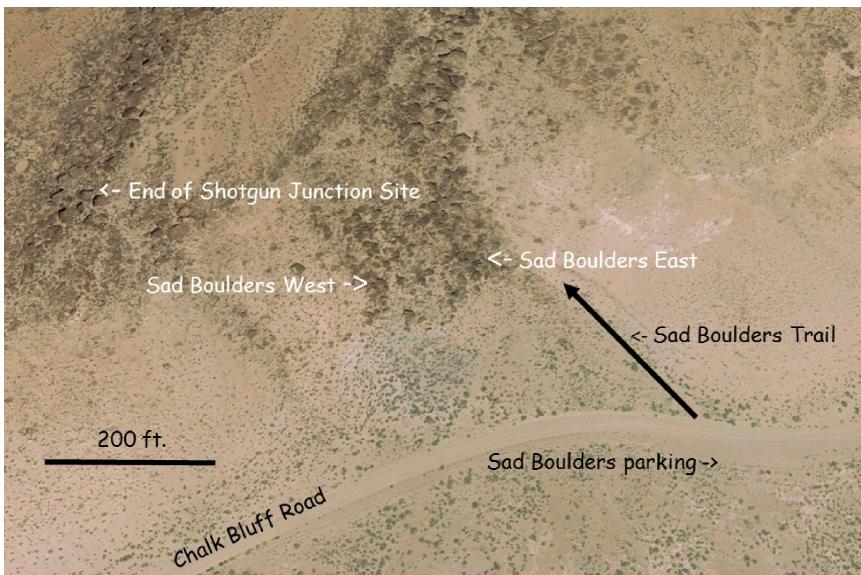
Sad Boulders

Inyo County



East site: 37°25'6.45"N, 118°26'1.88"W

West site: 37°25'6.16"N, 118°26'4.17"W



The Sad Boulders parking area is 1.3 miles west of Five Bridges Junction.

The site is at the entrance to the Sad Boulders canyon. The trail runs along the eastern floor, cuts through a small terrace to the right and then continues up the canyon. There are two groups of petroglyphs divided by the boulder pile in the center of the canyon. One is immediately to the left - near the path, and another, larger one, which you have to walk around in front of the main boulder patch to the west to reach.

Distinctive image
from the western site.





The petroglyphs on the eastern site are thin and sparse and easily missed unless you are actually looking for them. You will have to climb on the boulders to get to them.



Obsidian chips scattered on the ground in front of the western site with a larger amount of broken glass and shattered black clay skeets.



The western grouping consists of five boulders with a wide array of images on them.



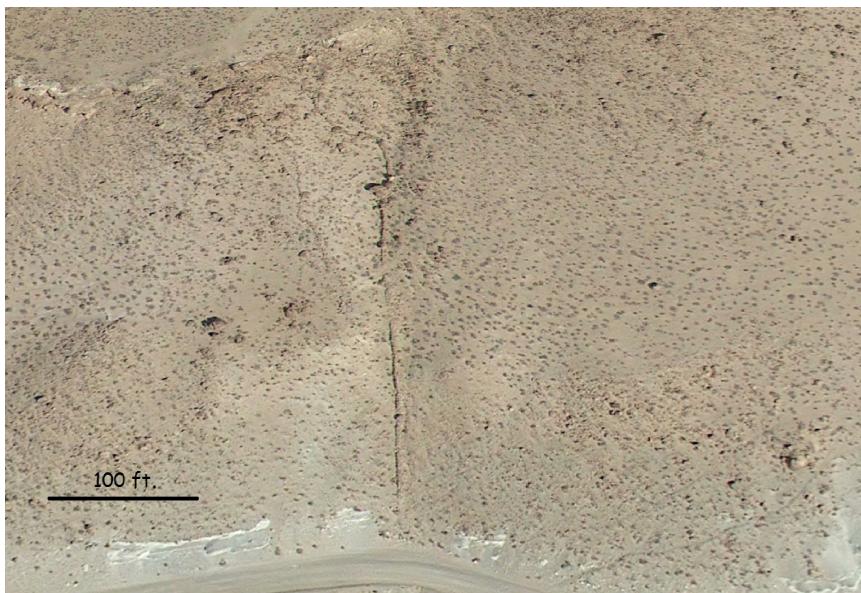
Stone Fences (west of Riverview)
Inyo County
T6S/R32E, NW 1/4, NE 1/4, Sec. 23.



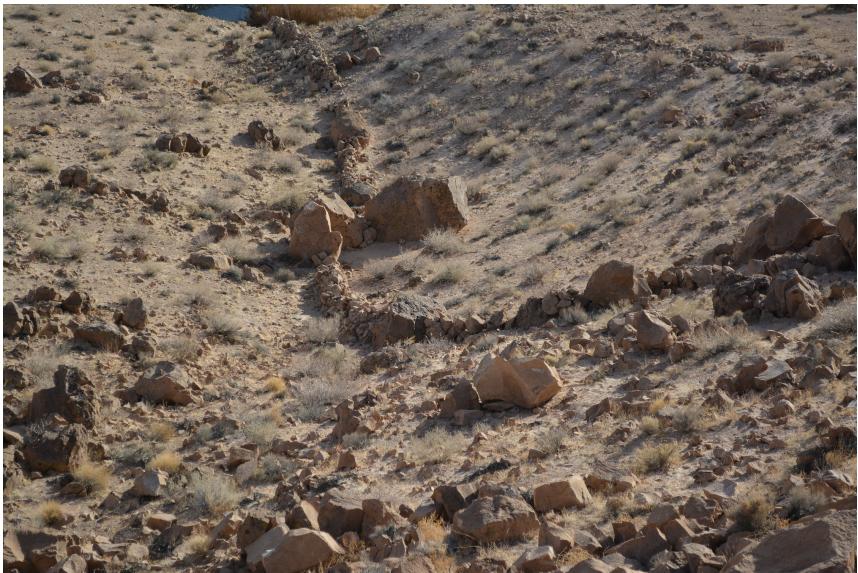
A three foot high stone fence runs straight north up the slope from Chalk Bluff Rd for 325 ft. to two large boulders where it winds up the rest of the cliff for an additional 100 ft.

A second, shorter fence, starts some 20 ft. west of the main wall at a point 160 ft up from the road and continues to the west for another 220 ft.

The main structure runs from: $37^{\circ}25'5.74"N$, $118^{\circ}25'43.20"W$ to $37^{\circ}25'10.68"N$, $118^{\circ}25'44.80"W$.



The best view of the stone fences on google earth is on Sept. 2013.



View downslope of the stone fences from the valley west of Riverview. The Owens River is at the top of the photo.



Looking at the stone fences to the northwest from Chalk Bluff Road just west of the white chalk strata.

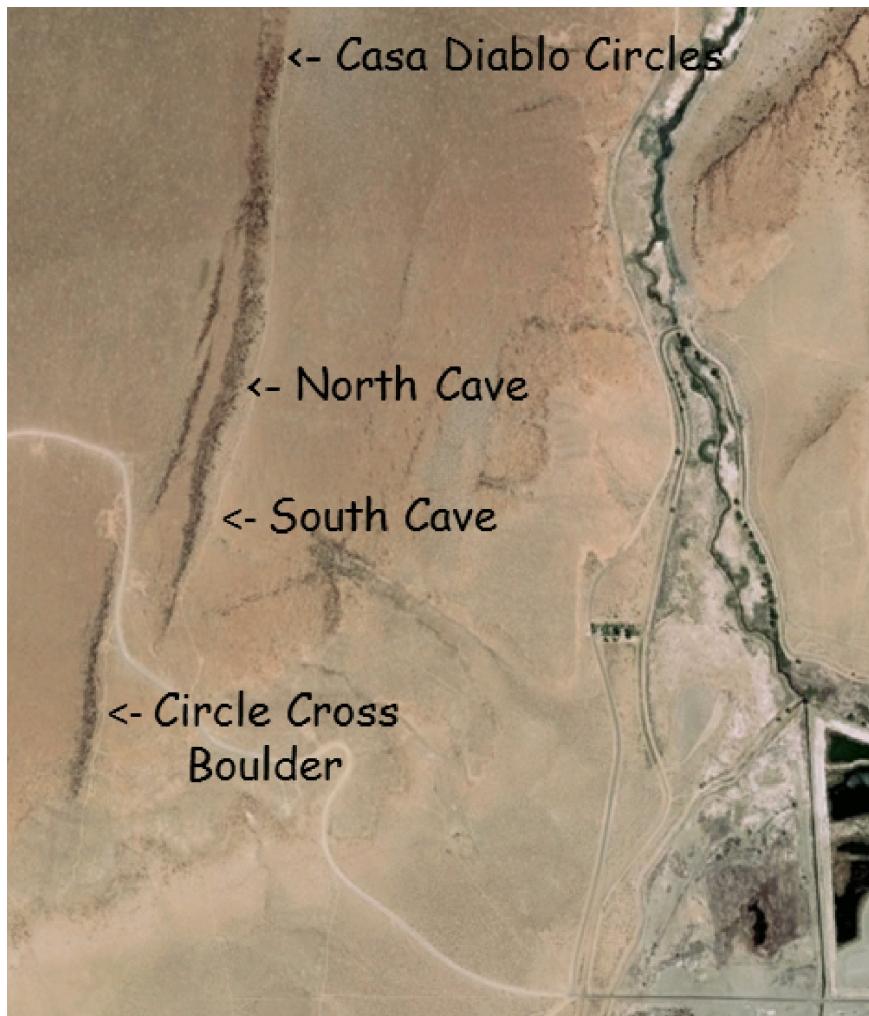
Casa Diablo Road



Casa Diablo Caves (Iny-399)
37°25'31.46"N, 118°25'09.66"W



From the five bridges junction, turn onto Casa Diablo Road (that's straight ahead). As you wind up the first hill, you will notice an inconspicuous dirt road to the right. The parking area is small. You may have to park across the road at the large rock shelter to the west.



From here there are four rock art sites along a north/south rocky ridge. The sites include a south cave, a north cave, the circles, and one inscribed boulder south, across the road from the parking lot - all within just under a mile.

South Cave. (37°25'50.05"N, 118°25'07.90"W)

This site is 300 yards north of the parking area. It is marked by a line of rocks on the west side of the road. It is also in line from the rocky outcropping from the SE. Cupules are present as is a water catchment basin.



Red pictographs on the back wall of the south cave.

North Cave. (37°25'54.84"N , 118°25'06.38"W)

Located some 300 yards farther north up the path. It is also marked by a series of large rocks on the west side of the path.



One distinctive pictograph on the back wall of the north cave is shown at the right.



Casa Diablo Circles

37°26'20.00"N, 118°25'01.57"W

After passing the two caves and walking another 600 yards you'll reach the end of the dirt road where it narrows to a trail. Turn around and look back the way you came. You will see two boulders on the right with the large circles chiseled on them.



At the right are the main circles in detail. The smaller boulder to the left contains some circles and other images.



South Boulder

37°25'30.76"N, 118°25'18.05"W

This site is south of Casa Diablo Road just west of the Casa Diablo Caves access road. Park at the roadside rock shelter just up the road from the caves parking area, and walk 500 ft south along the base of the ridge. A single 5 inch diameter circle with cross inside is located at the lower east corner of a large boulder.



It appears that the circle could be part of a larger structure.

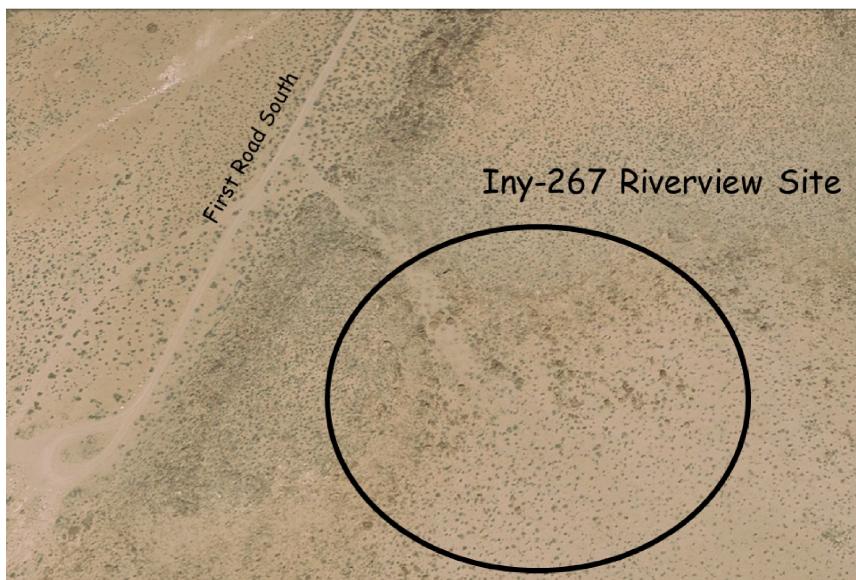
Riverview (Iny-267)

37°25'14.77"N, 118°25'37.75"W



Turn south off of Casa Diablo Rd onto the second small dirt road at 37°25'51.4"N, 118°25'28.3"W. Beyond the large boulder next to the road you will pass several camp sites.

Drive SSW for approx. 0.6 mi until you reach a SE headed dirt road (path) @ 37°25'17.66"N, 118°25'40.82"W. Park and walk SE through the small saddle for about 250 ft.



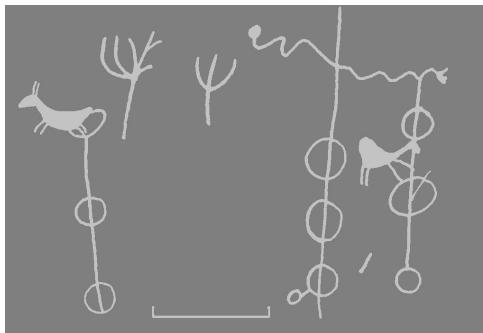
This site faces Bishop and the Owens River from the top of the Chalk Bluff. Most of the images are on the south sides of the boulders 'blocking' the saddle. Housing circles are present.



View south down the Owens Valley from Riverview site.



Most of the images at Riverview are a bit faint. You will, however, be able to find some in great condition.



You will notice that some of these petroglyphs have been painted red. This was done by local Paiute as an act of ceremonial application once every 50 years. Apparently they went to Coso Hot Springs to get the red pigment for the paint to trace over the petroglyphs. In an agreement with the BLM in 2010, this practice has stopped.

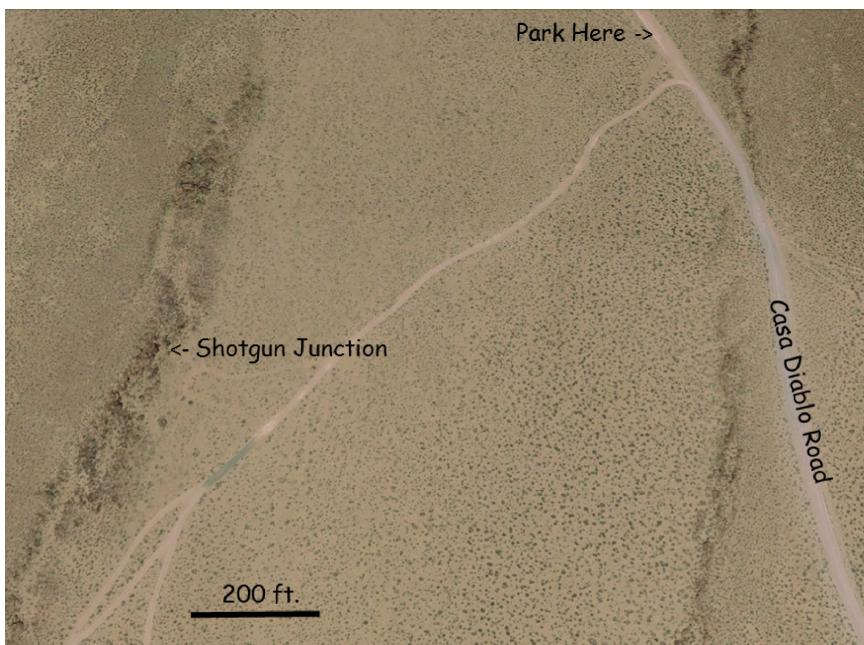
Shotgun Junction (Iny-398)

37°25'57.59"N, 118°25'59.30"W



The turnoff for Shotgun Junction is 0.5 mi. west of the Riverview turnoff (1.9 mi from the stop-signed intersection).

Since there is little to no parking available at the site, you will need to park off of Casa Diablo Road across from the access road which heads off to the southwest (that's to the left). From there, walk approx. 1/4 mile down the dirt road. As you approach the "Y" in the road, on the right you'll notice several petroglyphed boulders in front of the rock wall.





The Shotgun Junction site consists of the solitary boulder and the large vertical faces behind it. All have petroglyphs.



View of the main boulder in front of the vertical wall.

End of Shotgun Junction Road

37°25'7.72"N, 118°26'9.82"W



Just south of the Shotgun Junction site you will encounter a 'Y' in the road. Take the dirt road to the left (taking the road to the right up the hill will get you to the tableland) and continue for an additional 0.8 miles to the limited "Upper Sad Boulders" parking area. The petroglyphs are at the end of the south-heading trail at the edge of the tablelands, about 500 yards away.



As you approach the end of the trail, you'll step up onto a short bench. The first images you will probably see are those on the boulder right in front of you. These images are coarse and not in the best condition. Don't think that this is all the site has to offer - just look around and you will find at least four other rock art groupings along with stone circles and what could be water catchment basins in several rocks.



The image above is found behind and to the right (west) of the first boulder.



This boulder - with the hole in it - is to the east (your left) as you stand in front of the main boulder.

At the left is a rather large petroglyph located south of, and behind, the main boulder.

Below: This appears to be a water catchment hole east of the main boulder.



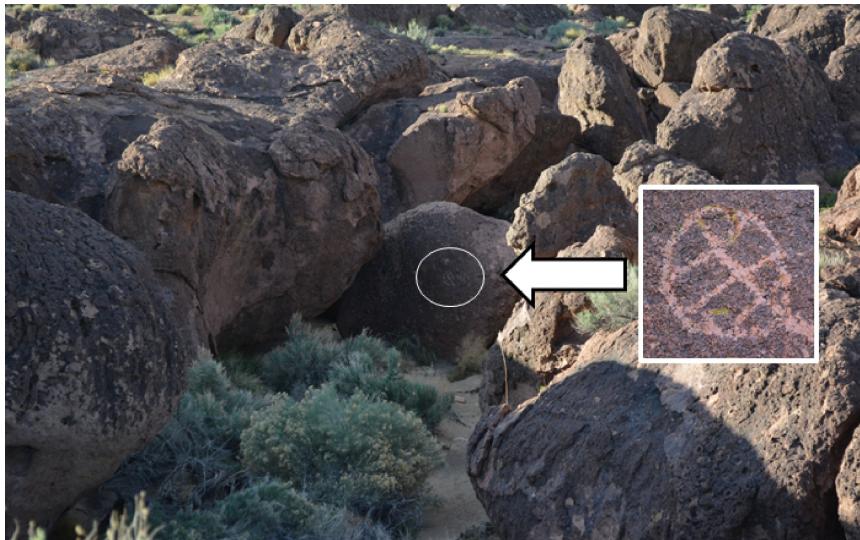
Mno-421

37°29.40'N, 118°28.22'W

(Lee, p.166, gives Mno-3500, Cistern Chapel)



This site is virtually invisible from the surface at a distance. It is situated in a small north/south wash some six miles northwest from the 5-bridges stop sign. It's an additional 1.2 mile hike across the desert scrub from the road. Even with the exact location, it took me nearly an hour, and only then, after finally giving up and walking away from the suspected area, did I glean my first sighting of one of the petroglyphs from the south rim of the wash.

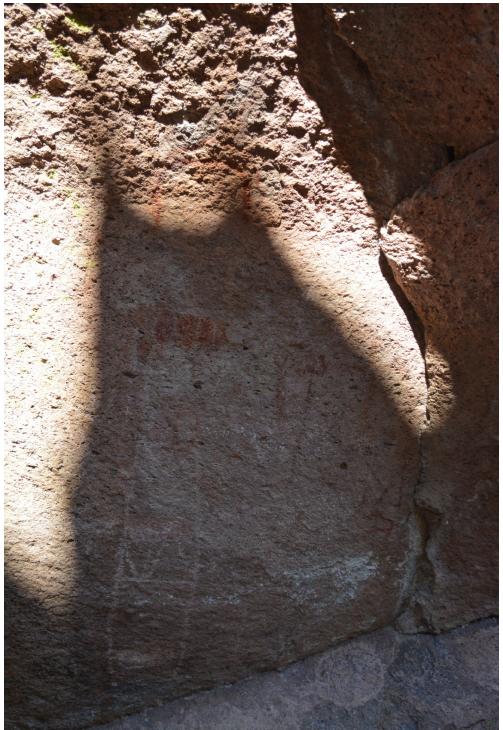


To get down into the wash you'll have to boulder-hop northwards along the western rim of the wash for 200 yards to the top of the wash, and then backtrack on the sandy streambed to the cave.

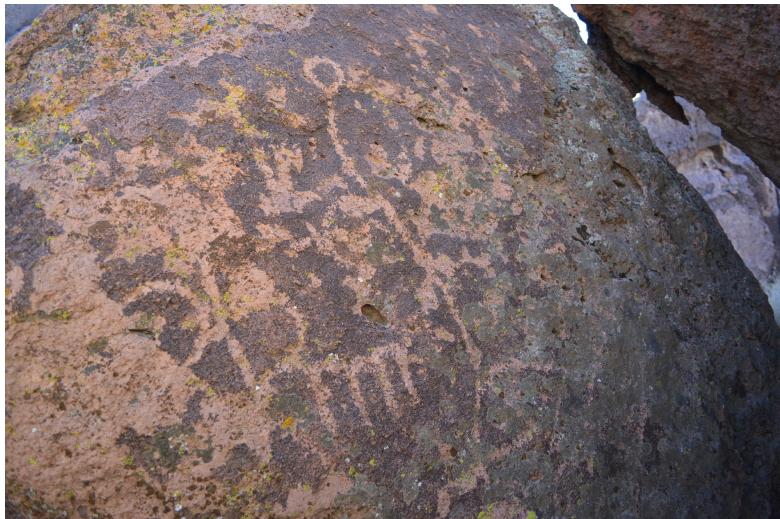
The site is a mix of petroglyphs and pictographs on both sides of a 100 foot section of the wash.



The image above has not been included in earlier references.



In the photo at the right the early morning cat shadow covers nearly the entire, largest pictograph.



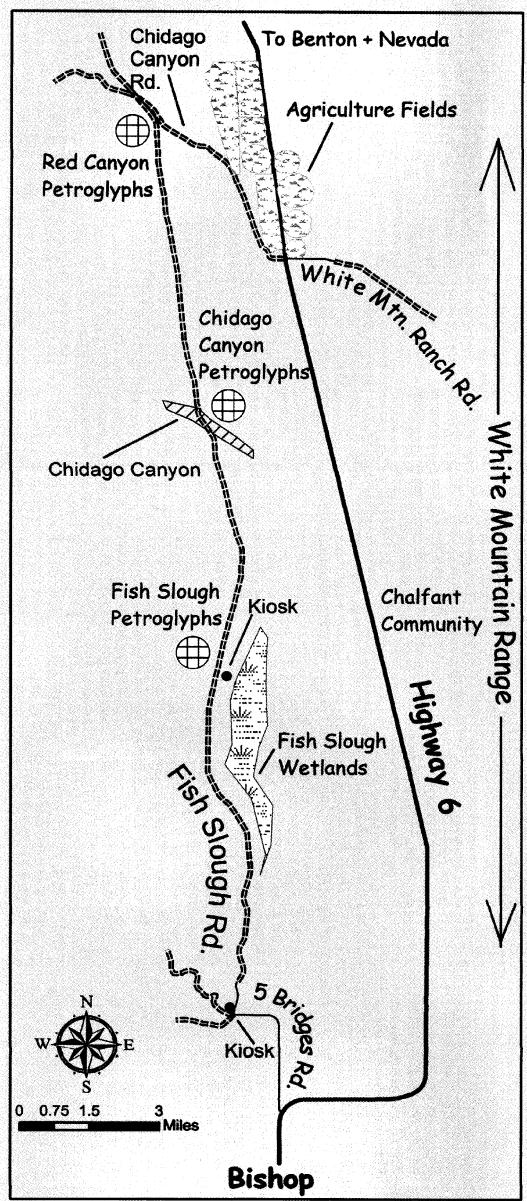
This petroglyph is visible from the western rim of the wash.



These images are apparently drawn through the black smoke deposit from ancient fires. The cat shadow is now reclining.

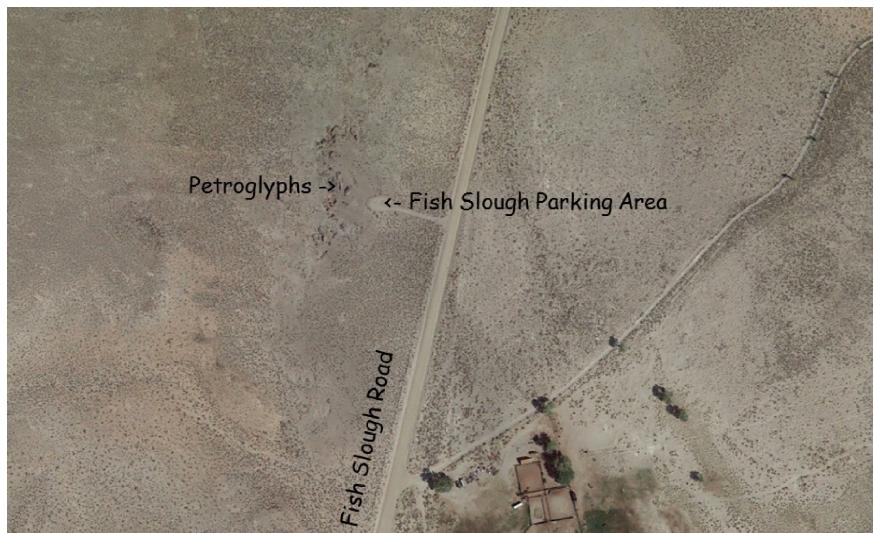
Fish Slough Road

This map is just about the totality of information that the Bureau of Land Management will give you in your quest for rock art on the Bishop Volcanic Tablelands. It does not include the Chalfant site which is accessible from US-6.



Fish Slough (Mno-6)

37°30'48"N, 118°24'52"W



The Fish Slough site is located 6.5 miles north of the stop-signed intersection (or 3.5 miles south of Chidago Canyon).

Look for the dirt road off to the left (west) just north of the fenced-in green cattle area with a kiosk in front on the east side of the road. The parking area is about 250 ft. west of the main road.

When you arrive you will notice an area of what looks like broad mushroom-shaped tables about the same height as the surrounding horizon. The petroglyphs are somewhat faint and mostly face the east.

With a little effort you will find stone circles (to the right), mortars, and what appears to be a small “fossil” water fall channel (to the left).



Fish Slough petroglyph site as seen from the east.



This view is from the southwest looking over the main boulder to the White Mountains.



Not all of the images are faint. The GPS unit is 6 inches in length.



This stone circle is found just to the right of the main boulder.

Fish Slough Caves

37°31'37.73"N, 118°24'18.64"W

T5S/R32E, NE 1/4, SE 1/4, Sec. 12



One point two miles north of the Fish Slough petroglyph site turn right (east) on the dirt road and continue for 0.3 mi. Park near the big rocks. On the north side of the large rock are some orangish colored images. One appears to be a set of nested circles about 8" across. Up the hill you will find two large rock shelters.



Enhanced photo at left from the cave boulder. Heizer-Clewlow drawing at right for Mnō-550, showing three nested circles.

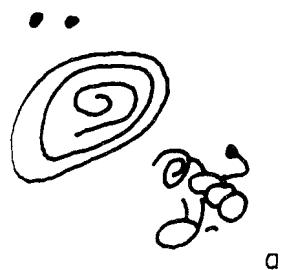


Figure 135.

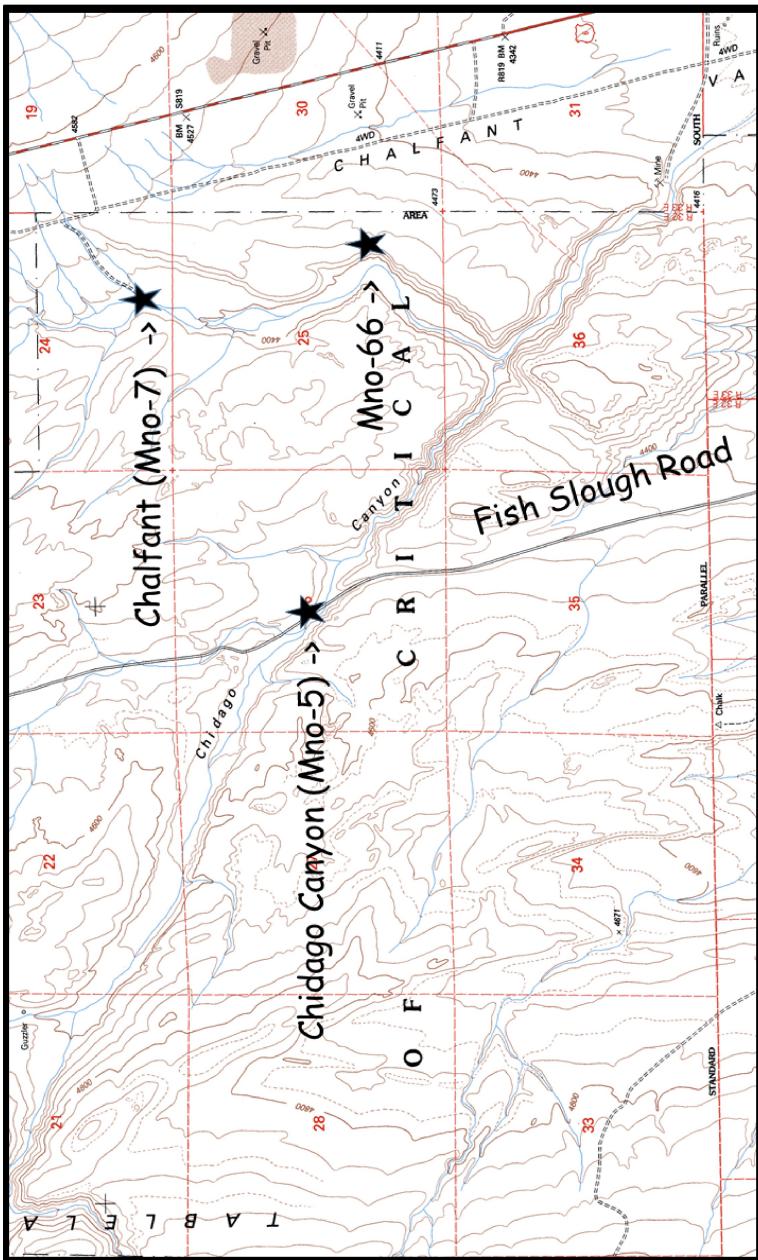


View from the east of the pictograph boulder.



The west cave is the larger of the two. It is uphill from the pictograph boulder.

Chidago Canyon Complex



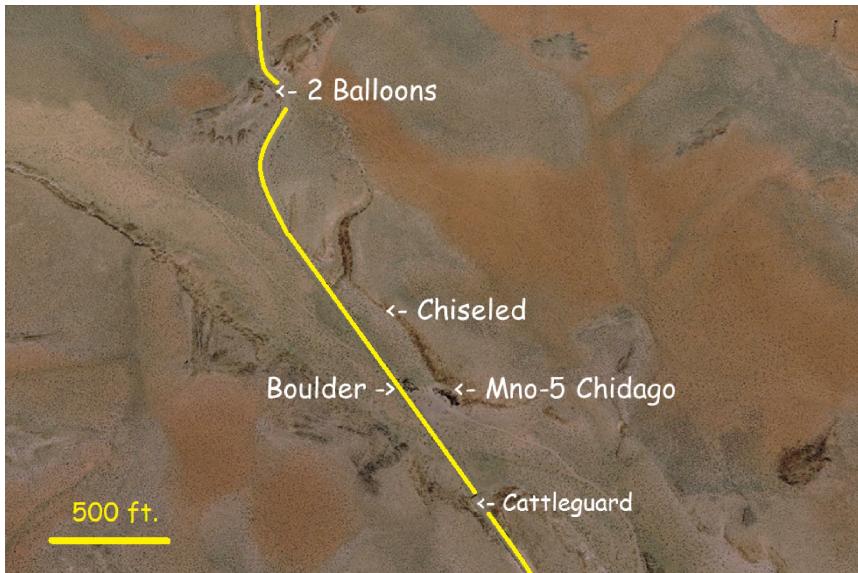
Chidago Canyon (Mno-5)

37°34'18"N, 118°25'03"W



This site is located on Fish Slough Rd. 5.5 miles south of Red Canyon (Mno-8), and 4.5 miles north of Fish Slough (Mno-6). The site is apparently on a game migration route.

With a pickup truck, you can drive up canyon 2.7 miles before you reach the end of the road. There is some interesting geology on route. Driving down canyon will require 4WD to reach Mno-66 and the Chalfant site.



There are five areas to investigate:

1. On the west side of the road-cut just south of the cattle guard is a collection of incised historical names but no indigenous petroglyphs.
2. The main site itself which consists of a pile of huge boulders and many images. Best photos will be in the afternoon.



Fish Slough Road and Chidago Canyon (Mno-5) from the south.



3. From the boulder to the northwest at the edge of the road, you can get a really good view of the iconic “sheep” image behind the top of the main boulder pile. A 300mm telephoto lens works well.



Mno-5 main display looking SE.



4. Five hundred feet north of the main site, on the ridge to the east side of the road, are a few petroglyphs - one has a chiseled outlined like someone tried to remove it.



In the foreground of the above glyphs you will find stone circles.

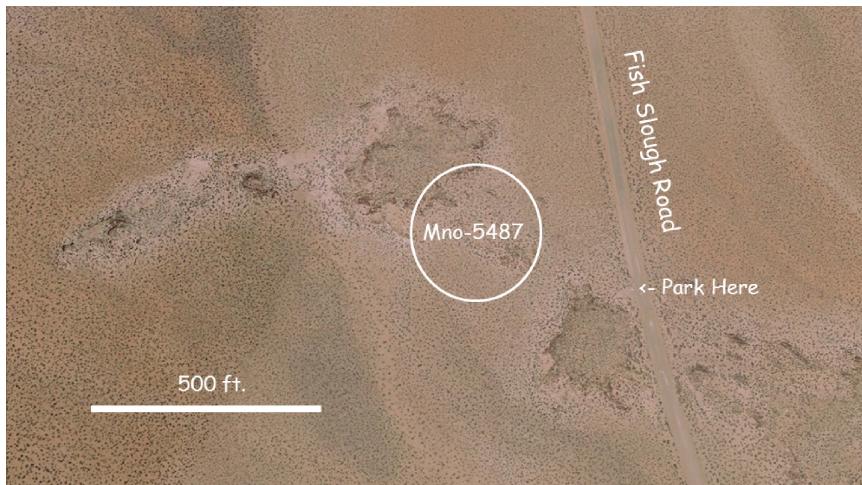


5. Up the road, about 0.3 of a mile north, there is what looks like a pair of balloons on strings at the west side of the road just above eye level. This cluster is illustrated in Mallory (1893, vol I, pl. IIIa).

Serpent Site (Mno-5487)
37°37'41"N, 118°25'59"W

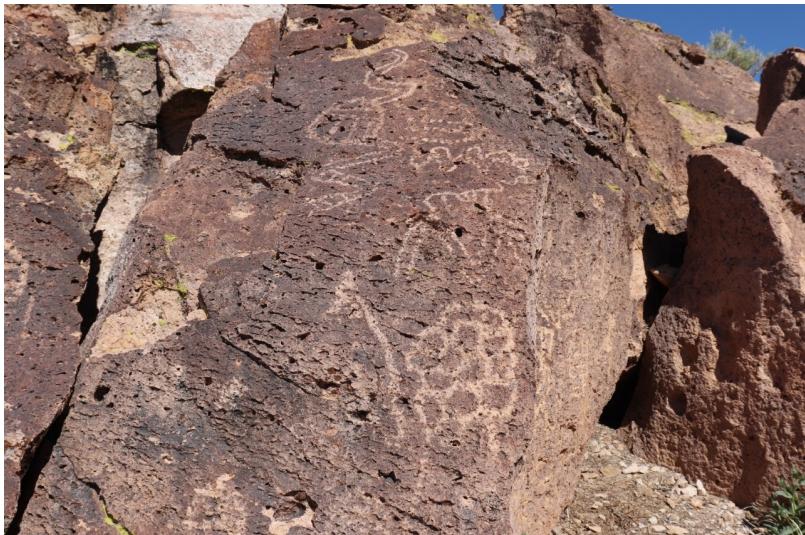


The Serpent Site is located 4 miles north of Chidago Canyon (Mno-5), and 1.6 miles south of Red Canyon (Mno-8) and 300' west of Fish Slough Rd. There are additional images on two outcrops behind Serpent Rock. It is 300 feet west from a turn-out on the west side of the road.





This is the distinctive serpent winding up the edge of a rock as seen often in images from New Mexico.



Red Canyon (Mno-8)
37°39'02"N, 118°26'04"W



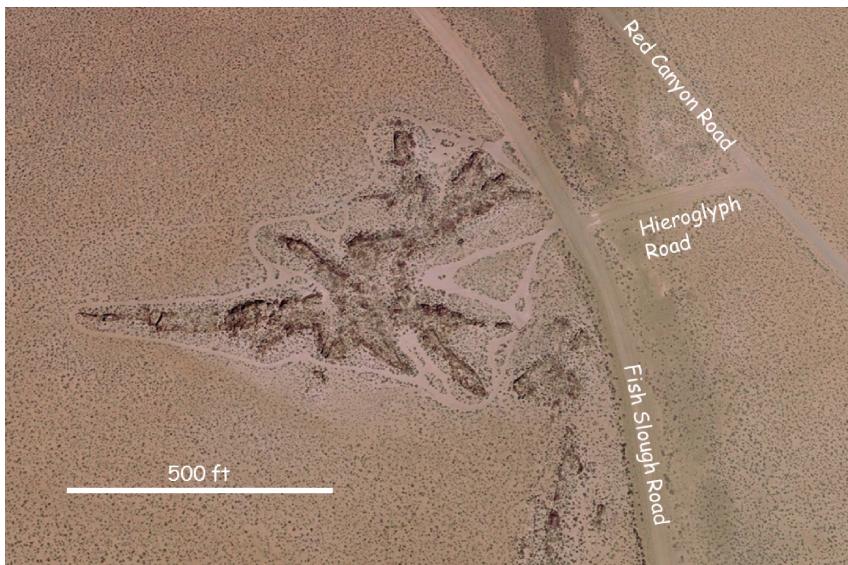
Red Canyon is 22 miles north of the Five Bridges Kiosk. It is also 5.5 miles north of Chidago Cyn.

From Bishop, take the Chidago Canyon Rd./ White Mountain Ranch Rd. just north of mile marker 6 on US-6 (about 16.5 miles N). Exit to the left (west) and drive past the new hay barn and the Southern California Edison Zack substation. After about 1,000 ft the road turns north with the power-line road taking off to the left.

Continue north to reach the unmarked Hieroglyph Rd. at the left (west). Turn onto this road and cross Fish Slough Rd. after 350 ft. continue straight for a short distance and find a suitable parking place.



View of Mno-8 from the east on Hieroglyph Rd.



Satellite view of Mno-8. The site measures 200 x 300 yards.



Northern end of Mno-8 looking east toward the White Mountains.



Distinctive image in the upper left and possible damage at the right of the photo.

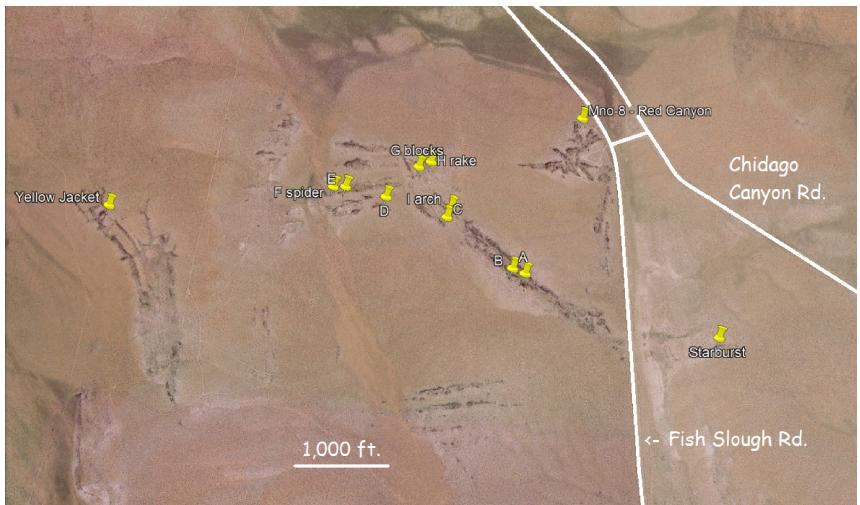


View to the south down Fish Slough with the “Footprints.”

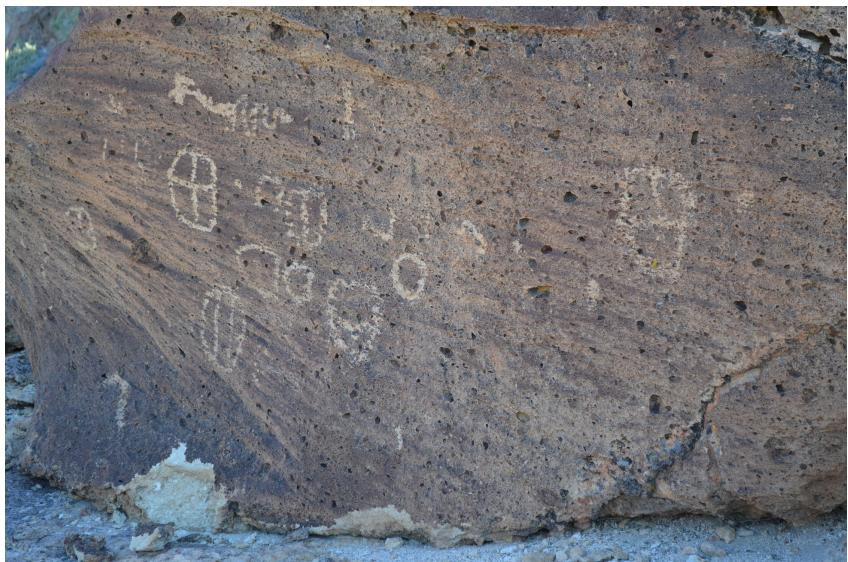
Water catchment
basin at right.

To the east,
across Fish
Slough Road,
and west of the
rocky ridge is a
solitary
“starburst”
petroglyph. GPS
for the item is:
37°38.16'N,
118°25.86'W.





Many smaller sites can be found to the West and Southwest of the Red Canyon (Mno-8) site.



These crossed circles were found near $37^{\circ}38.76'N$, $118^{\circ}26.31'W$.



The images on this page are found SW of Red Canyon (Mno-8).

Images at the left are in front of a shelter at $37^{\circ}38'.75'N$, $118^{\circ}26.28'W$.

This “Sprouting Potato” is located at:
 $37^{\circ}38.86'N$,
 $118^{\circ}26.47'W$



This large arc at $37^{\circ}38.88'N$, $118^{\circ}26.46'W$, faces north.

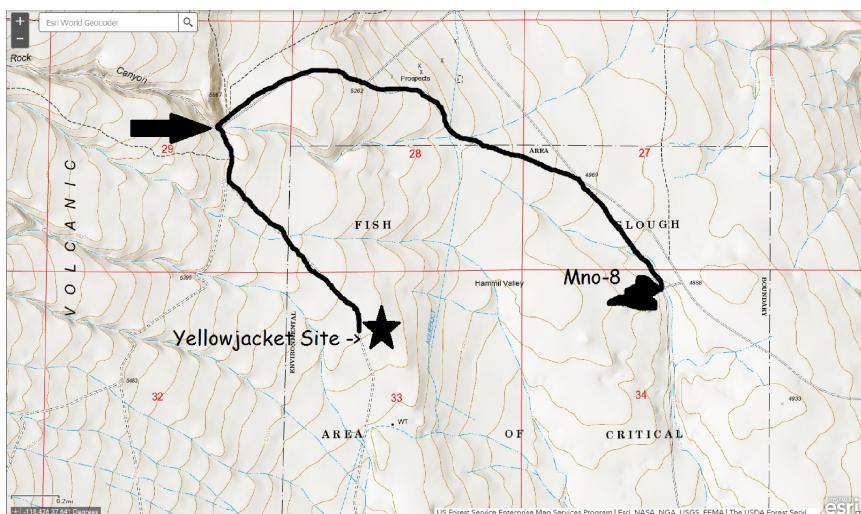
Yellowjacket Site (Mno-2189)

37°38'55.5N, 118°27'24"W

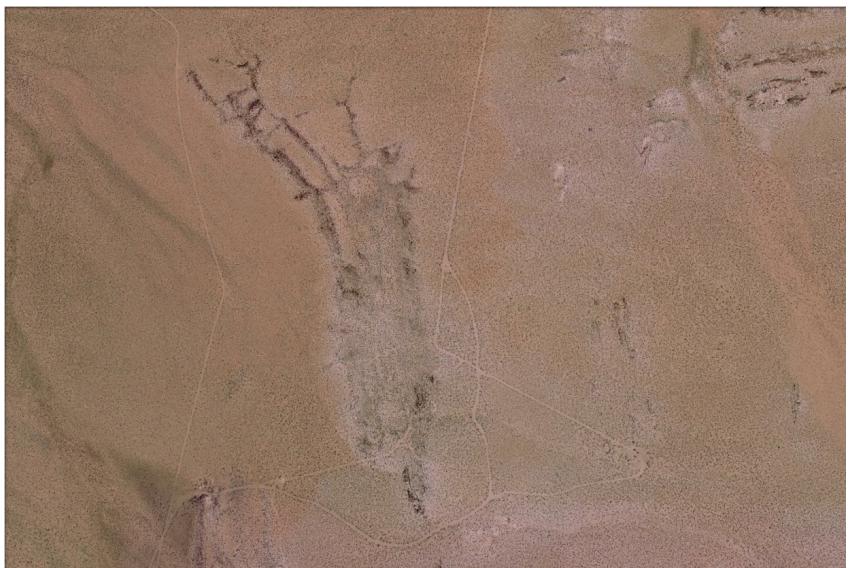


From the Red Rock Canyon petroglyph site (Mno-8), continue north on Fish Slough Rd. to the intersection of Chidago Canyon Rd. Turn west and drive for just over 1 ½ mile to the large red-rock outcropping on your north. Just into the curve, turn left (south) and drive on the smaller dirt road for 750 ft (0.15 mi.) until you reach a 'Y'. Bear to the left and continue SE for 0.6 mi. to the small parking area and rocky outcropping just after the road bends to the south.

The archaeological area covers nearly 10 acres. On a clear day the views are spectacular.



By road, the Yellowjacket site is 3.25 miles from Mno-8. However, as the crow flies, it's just under a mile.



The Yellowjacket site roughly oriented north-south and is 700 ft. wide and 2,500 ft. long.





View to the east of the characteristic petroglyphs on the horizontal rock with the White Mountains in the background.



Stone circles are found along the southwestern ridge. This one still has the smaller rocks filling up the cracks.

Red Rock Canyon Road

Mono County

37°39'35"N, 118°28'03"N



The Narrows

After visiting Yellowjacket, return to the red-rock outcropping at the main road and this time turn left and continue up Red Rock Canyon. The first narrows is at 1/4 mile, and is approx. 0.2 mi. long. The remaining narrows are about the same spacing.

Be careful and keep your speed down. It is quite a thrill to drive through the narrow canyon and see where others have hit the sharp rocky canyon walls. I drove while holding my camera - which was probably not a smart thing to do.



In the “Narrows” every turn is a blind turn!

I've been told that there are some rock art images after the narrows - one modern image is of a miner.

Natural Arches

Mono County

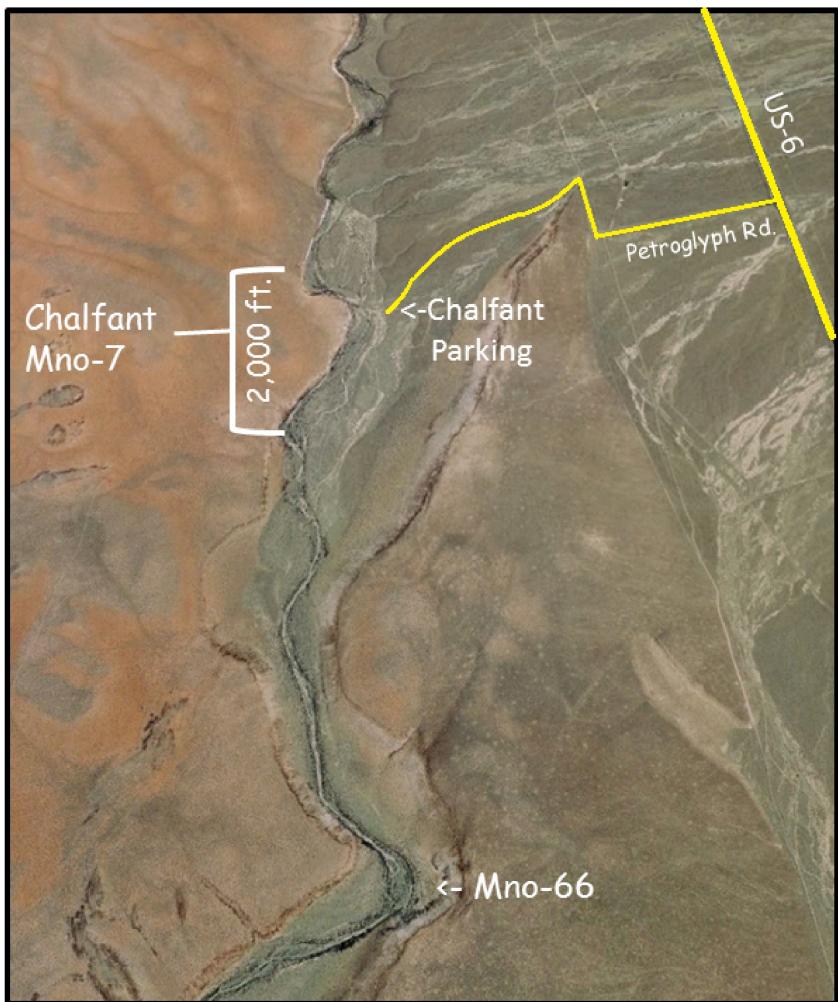


Driving west just past the first narrows for approx. 3/4 mile you will enter an area of a few dozen natural arches. This “Arch-land” runs for about a mile on both sides of the canyon. They are small in comparison to Arches National Monument in Utah, but they are none the less worth the effort to explore. The largest is around 15 feet across.



There are many more arches are to be found in the Alabama Hills, 2 miles west of Lone Pine.

Chalfant Valley Petroglyphs



These two sites are easily accessible from US-6. They are, however, also accessible from Chidago Canyon at Fish Slough Road - should you have a 4WD vehicle.

Chalfant (Mno-7)

37°34.84'N, 118°23.78'W



From Bishop, take Highway US-6 north for 17 miles (that's 14.5 miles south of Benton).

Three point six miles north of Chalfant road and just before milepost No.17, look to the west and you will see the white and brown cliffs low in the valley bottom. Turn left (west) onto the unmarked Petroglyph Rd. and cross over the cattle guard (37°35.04'N, 118° 23.11'W). After approx. 1/4 mi. the road turns north and then narrows 400 feet beyond. At the narrows take the road to the left (west) which quickly turns to the SW. You end up at the parking area 0.3 mi. further.

The rock art is located on the sandstone bluff just above the level of the stream. It extends both north and south for a total of 2,000 feet. Most of the images face to the east.



View of the Chalfant petroglyph site (Mno-7) from the parking area. The peaks of the Sierra Nevada rise just above the horizon.



This iconic group of images is located just around the corner to the right of the parking area.



Above are two examples of vandalism at the Chalfant site.



Careful inspection of the 6 'shield' images found here reveal that they all have the same elements in common: A vertical bar with a cup at top and a ball with "rain" at the bottom, and half of a set of concentric circles at each side. The entire image is in a circle. These are representations of single torus auroral structures.

This assemblage at Chalfant, is quite similar to that found on the Mill Creek Boulder (Iny-278).



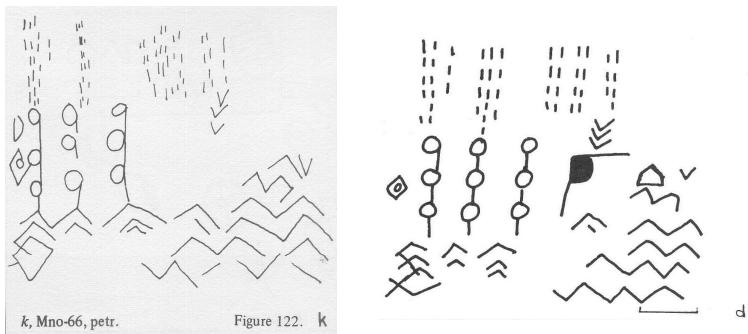
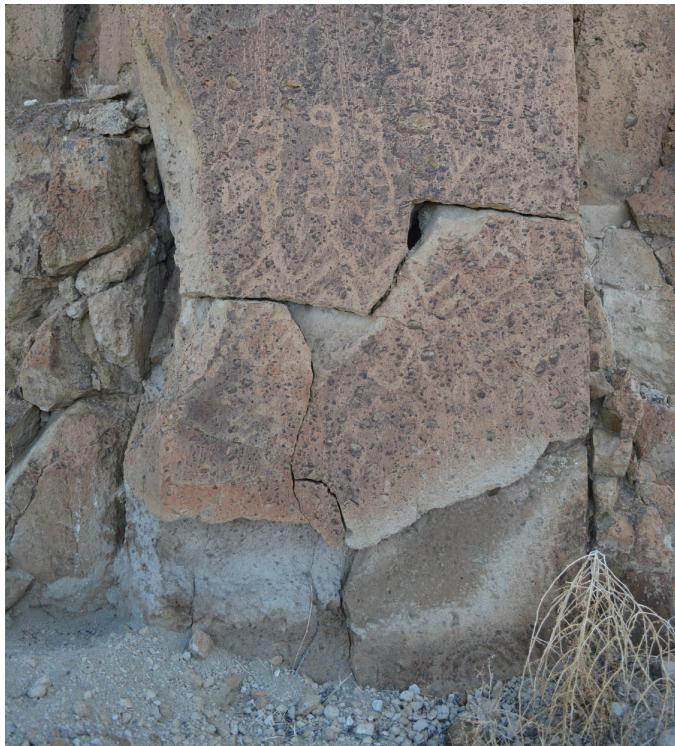
Mno-66

37°34'04.5"N, 118°23'36.85"W)



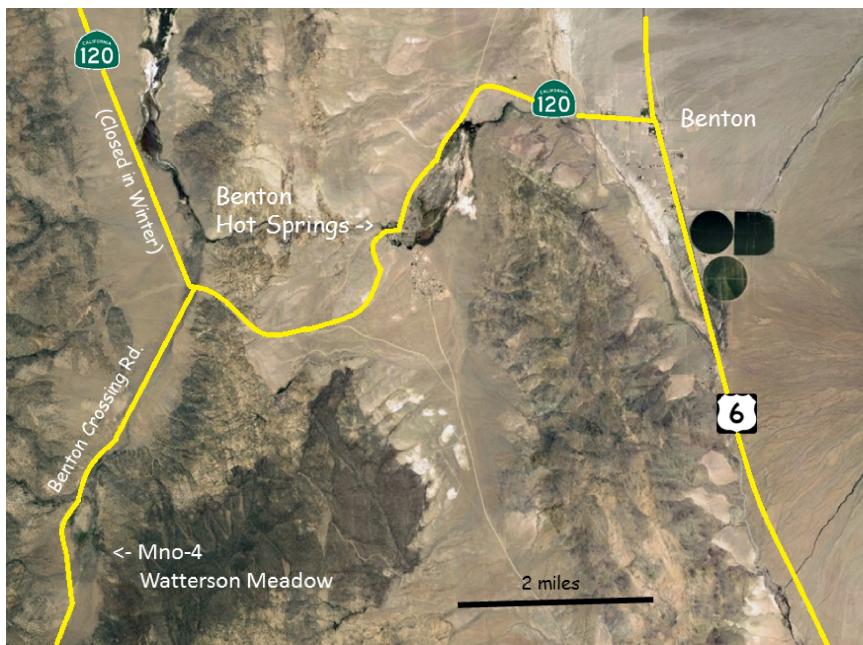
This petroglyph group is located on a bench, east of the streambed, approx. 0.6 miles south of Mno-7 (Chidago site). Just follow the dirt road to the wide bend. It will be on your left in a group of columnar blocks.

Heizer-Clewlow states: Mno-66. Petroglyphs on columnar basalt outcrop on east bank of tributary of Chidago Canyon. $\frac{1}{2}$ mile south of Mno-8 [actually Mno-7]. T4S/R32E, SW [actually SE] 1/4, SE 1/4, Sec 25 [actually Sec. 35], Mono Lake/White Mountain. Heizer and Baumhoff 1962:F-39c, pl. 21g; von Werlhof 1965:34. (Fig. 122k)



Notice the difference between the Heizer-Clewlow (L) and von Werlhof (R) illustrations. Both missed the circles at the bottom.

US-6 West of Benton



Waterson Meadow (Mno-4)

37°45'16.20"N, 118°35'30.98"W

T2S/ R31E, NW 1/4, NW 1/4, Sec. 29



Waterson Meadow is located at the north end of Wildrose Canyon off of Benton Crossing Rd., 2.5 miles south of CA-120.



Viewed from the west, the outcrop is approximately 1,000 feet wide from this angle. The petroglyphs are just around the corner to the right.

Mno-4, at an elevation of near 7,000 ft., is situated on the south side of a large jumble of basalt 200 feet above the eastern side of the meadow. It is a small site situated among Pinyon pines. Most of the images face south toward a trail that follows through a shallow draw at the end of the hill.

According to von Werlhoff (1965, p28), “two hundred and fifty feet east of the draw is a small spring surrounded by an area strewn with obsidian spalls. The trail from the meadow ends at this spot, against a high basalt wall.”



Looking up into the boulder pile from the south.



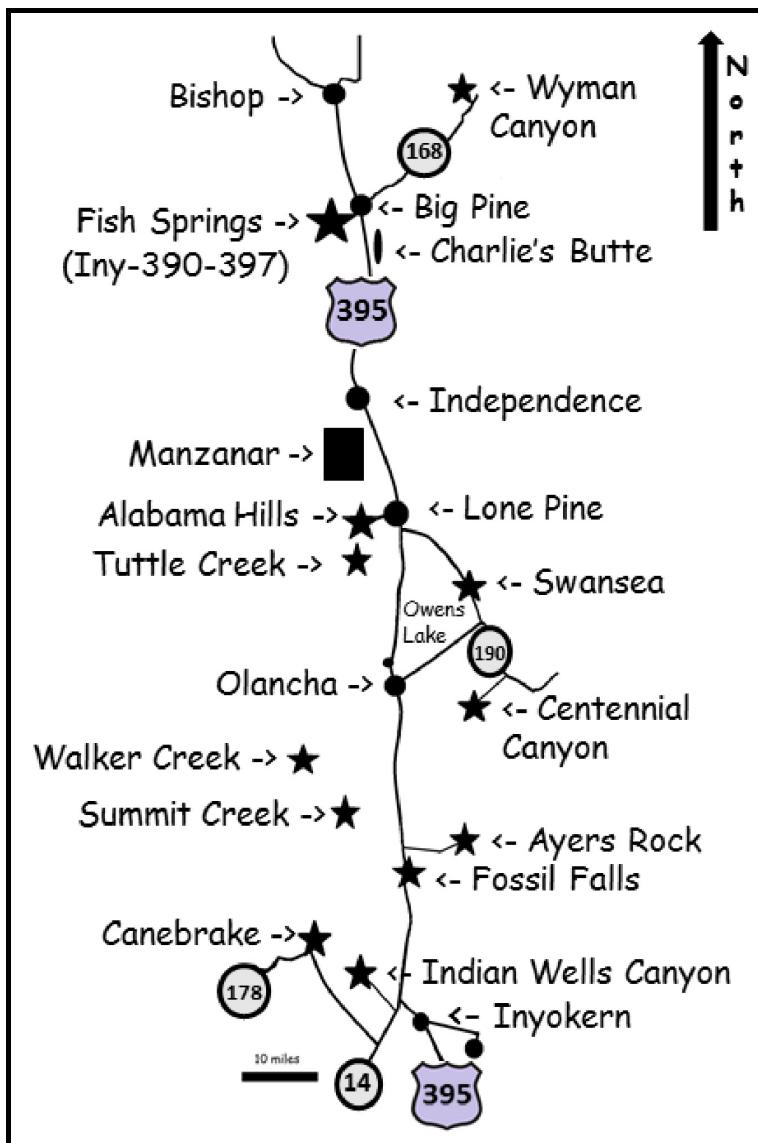
View to the south from the middle of the petroglyph site. Benton Crossing Road is in the distance.



The 'string' of circles is the distinctive image for this site.

US-395

South to Inyokern



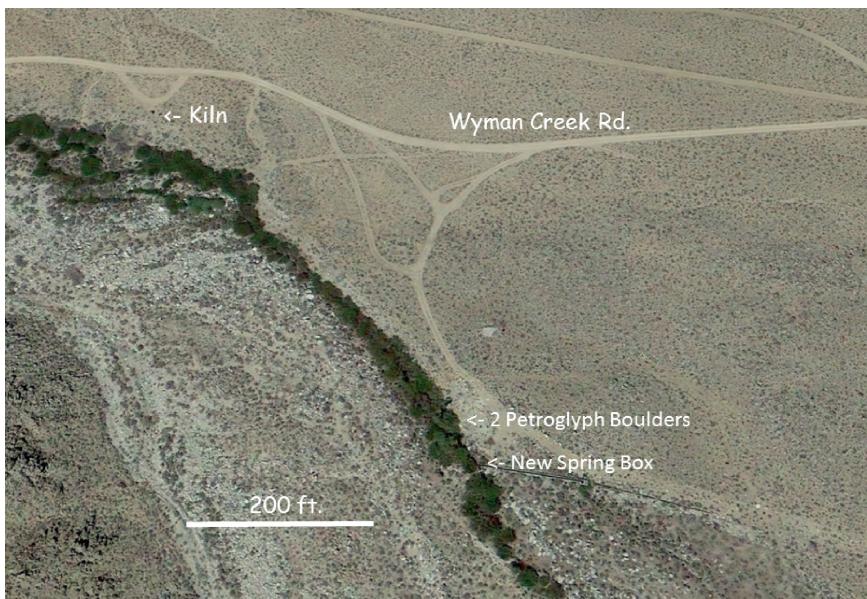
Wyman Creek (Iny-259)
White Mountain City
37°25'6.58"N, 118°1'47.50"W



From Bishop drive 14 miles south on US-395 toward Big Pine. Just north of the town, at the Bristlecone Pine Forest kiosk, turn right (east) onto CA-168. After 25 miles you will pass a road maintenance station on the left.

Continue for an additional 1.2 miles. As you approach the dark mountain on your left, take the wide dirt road to the left (west) at 37°24'25.65"N, 117°58'24.74"W. Be sure to hold the handles when disengaging the electric fence wires.

Driving west for 1.5 miles you will encounter the low stone walls marking out the ruins of White Mountain City. It is here, at the mouth of Wyman Canyon, approx. 50 ft. north of the new spring box, that you will find the petroglyph boulders.

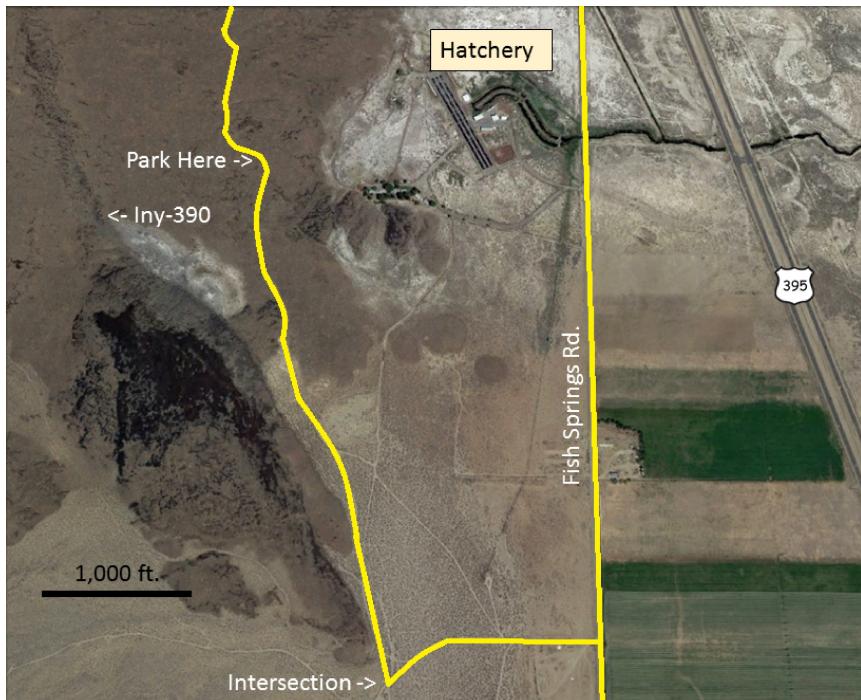




Although sources say that there are 5 boulders with images, these two, at the top of the stream bank, were the only ones I found on my visit to Wyman Canyon. They both faced south.

Iny-390

37°05.59'N, 118°16.09'N (3,870 ft)
T10S/R34E, NE 1/4, SW 1/4, Sec. 9



From US-395 take the north Fish Springs Hatchery turnoff and drive south on Fish Springs Road for 1.5 mi. Take the dirt road that heads west. After 0.3 mi., turn right at the first 'triangle' intersection and follow the power lines north for 1.2 miles. You will find a place to pull over and park on your left just past the black lava flow. The site is an approx. 0.3 mile walk west and slightly north along the northern edge of a dry lake. There are obsidian chips and possible habitation rings not far from the parking area.

There are at least a dozen boulders with somewhat faint images on them - some with grinding surfaces. The first images you will see are the recent large star and "JACK LOVES ..." on the large flat face of a boulder.

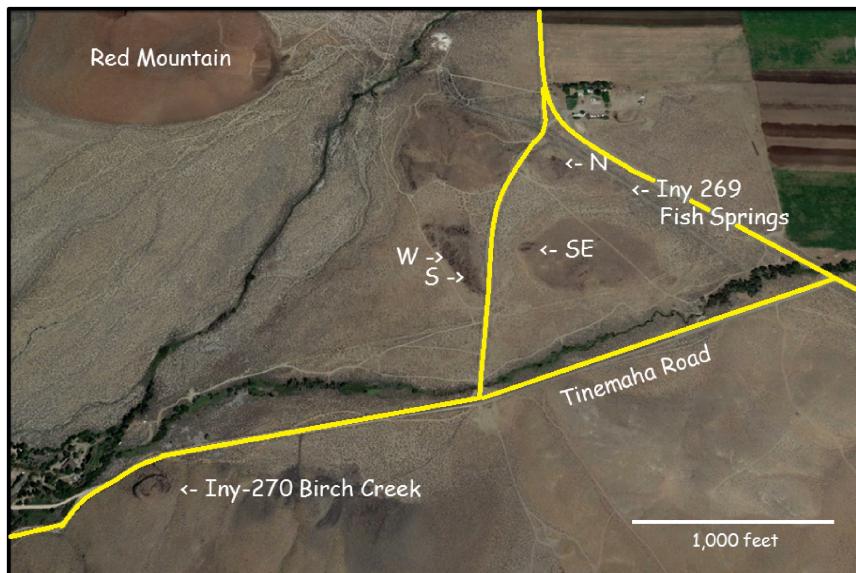


The petroglyphs are on the boulders on the right side of the pile in the center of the photo.





Grinding surfaces are present at the site.



Fish Springs Road is a 3 mile long detour off of US395, 22 miles south of Bishop, and 4 miles south of Big Pine.

From the north take the exit just north of the fish hatchery and drive 2 miles to the curve. From the south exit US 395 at Tinemaha Road and drive 1 mile to the curve. There are four rock piles with petroglyphs on the sides of the road heading southwest. They are easily missed.

There are four areas of petroglyphs:

- N group: $37^{\circ}04'26.40^{\prime\prime}$ N, $118^{\circ}15'14.40^{\prime\prime}$ W
- SE group: $37^{\circ}04'19.43^{\prime\prime}$ N, $118^{\circ}15'17.39^{\prime\prime}$ W
- SW group: $37^{\circ}04'16.97^{\prime\prime}$ N, $118^{\circ}15'22.58^{\prime\prime}$ W
- W group: $37^{\circ}04'18.58^{\prime\prime}$ N, $118^{\circ}15'24.00^{\prime\prime}$ W



The images at Fish Springs are mostly shallow and faint.



Shimmering broken glass near sunset at Fish Springs site.

Birch Creek (Iny-270)
T10S/R34E, N ½, Sec. 21
37°04'03.97"N, 118°15'45.75"W



The Birch Creek site is the flat-topped outcrop in the left center.

This site is clearly visible from the Fish Springs sites. It is located on Tinemaha Rd., just 3/4 mile west of Fish Springs Road. There is a short hike up to see the petroglyphs, as they are located on the upper east sides of the knoll.



On the top of the knoll you will find several rock circles.



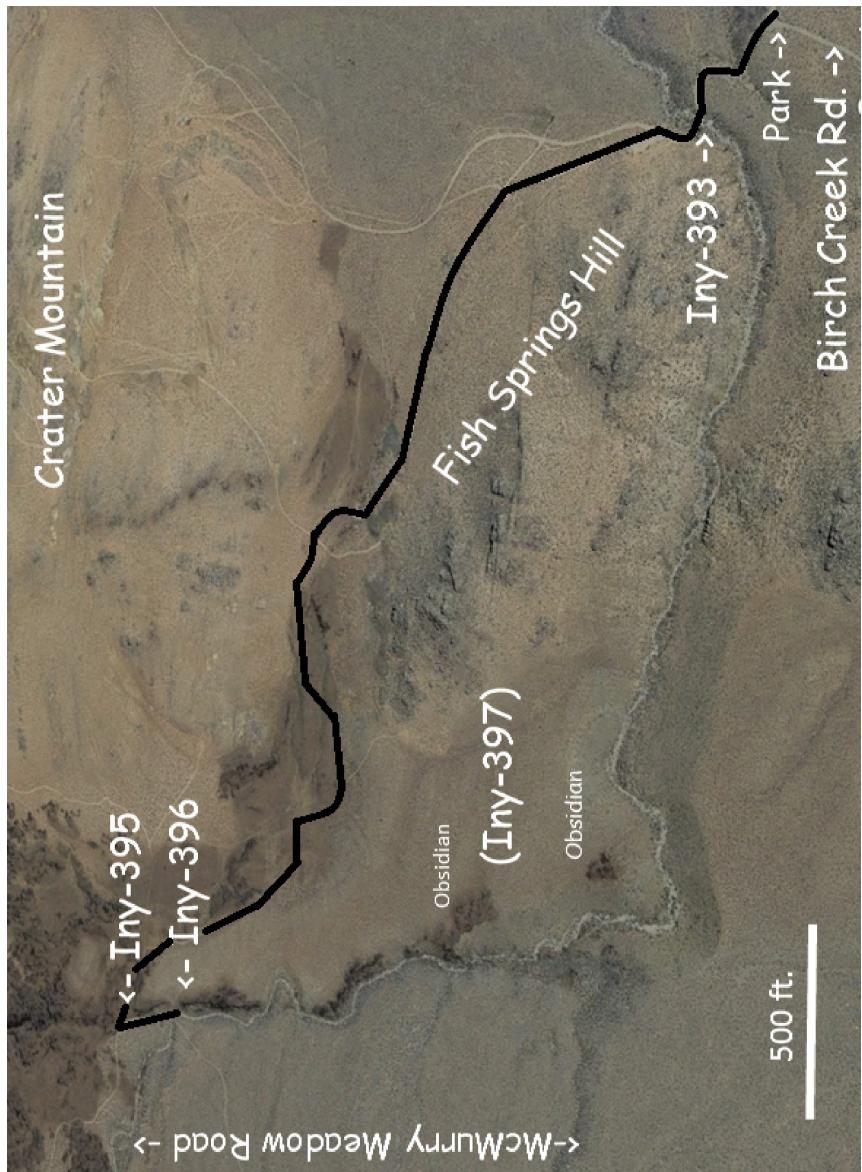
Modern graffiti interspersed with ancient petroglyphs.





These images vary in brightness implying that the area was utilized over a considerable period of time.

Fish Springs Hill



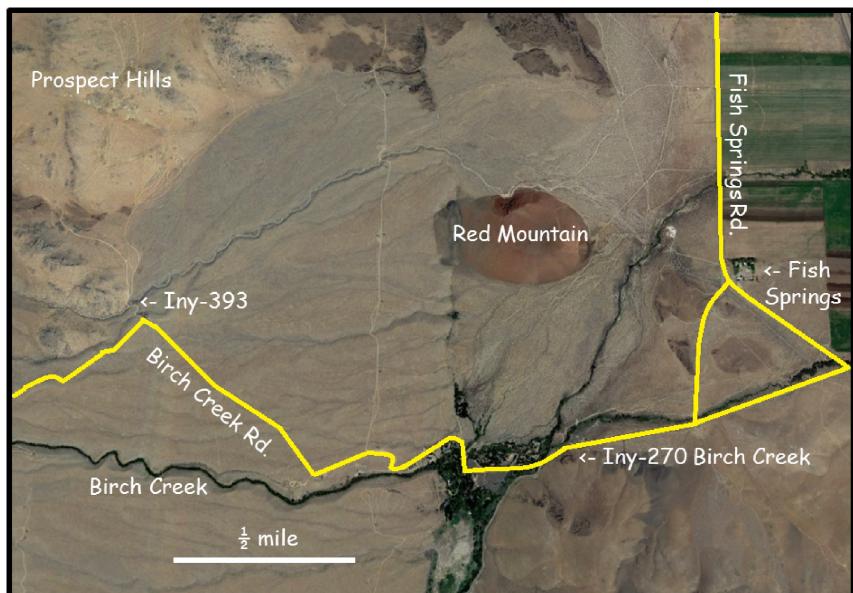
Iny-393

37°4'26"N, 118°17'8"W

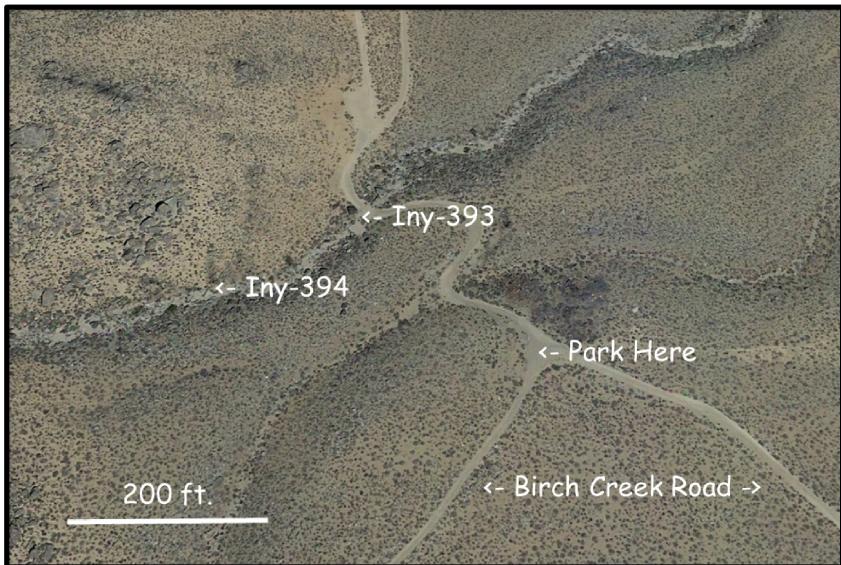
T10S/R34E, SW 1/4, SW 1/4, Sec. 17



Approaching Crater Mountain from the south, on Birch Creek Rd., you'll notice two smaller rock hills to the west. There is a dry creek between them.



Park at the “Y,” as going up the hill beyond the second wash could be problematic. At the mouth of the wash, on the left side of the road, are two large boulders with petroglyphs. A small rock shelter is nearby - across the road and down wash.



Here is the Iny-393 boulder as you approach from the south.



Iny-393. The main image is on the right side of the boulder.



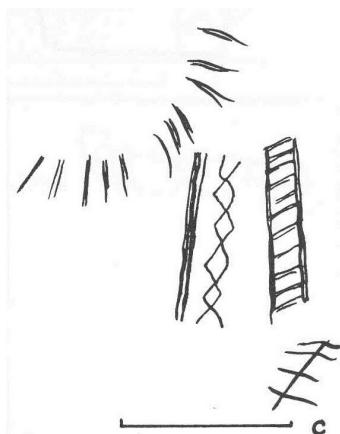
Close-up of the main image at Iny-393



This group is to the west of the main boulder, viewed from the north. I found only these two boulders at Iny-393.

Reportedly, about 50 yards up the same wash is Iny-394. It's said to be a small group of scratched petroglyphs on the north side of the ravine about 5 feet above the creek bed.

At the right is Fig. 25c, from Von Werlhof (1965). This is what the images at Iny-394 are supposed to look like. I failed to locate any glyphs in that area.



Iny-395 and Iny-396

37°04.89'N, 118°17.81'W

T10S/R34E, SW 1/4, SW 1/4, Sec. 17



Access to Iny-395 and Iny-396 is from the same road as Iny-393. The top section of the road is rather steep and not recommended for vehicles. The hike up is approx. 1.1 mile.



Abandoned mine on the way up the hill to Iny-395, Iny-396.

Both sites are on the wall of a west facing volcanic outcrop. Iny-395 is located just to the left (south) at the top of the hill at 4,890 ft. elevation. The faint petroglyphs span a section of 20 ft.



Iny-396 is just to the south of Iny-395, after a small break in the rock wall between them. It runs from 37°04.83' N, 118°17.79' W, to 37°04.80N, 118°17.80W at 4,900 ft. elevation.



After visiting Iny-395, continue south on the dirt road for about 100 yards and follow it up the hill to the right.

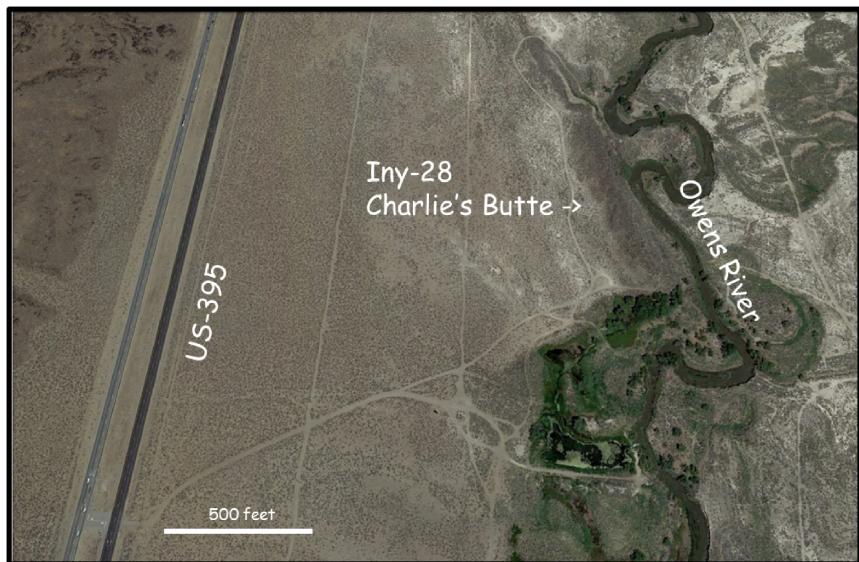
Take out your snack and drink and find a suitable rock to sit on and face east. Take your time and view the images scattered across the rock wall in front of you.



When you have rested, you can walk back down the hill and cross the small dry creek. From here you can get closeups of the images and walk on the bench to the southern end of the site - some 150 ft. south.



Charlie's Butte (Iny-28)
37°1'4.8"N, 118°13'29.2"W



From Tinemaha Rd. just south of Fish Springs, drive south on US-395. Off to the east you will notice a small rise of volcanic blocks. At 3.5 mi. turn east at the cross street (actually a dirt road with gate) and drive 0.3 mi. to the parking area west of the hill.



Please note that climbing onto the butte can be quite hazardous as the blocks are loose and sharp.

There are two groups of images: one group of 4 boulders to the NE of the top and the other, a group of 2 boulders on the NW which are visible from parking on the west side of the butte. There are habitat circles on the top and obsidian chips scattered west of the butte itself.



These two images from Iny-28 are from the NE grouping.



Images from the NW grouping.

Three Brothers Petroglyphs

Alabama Hills BLM Recreation Area

36°36'22.77"N, 118°7'2.61"W



The Alabama Hills Recreation and Scenic Area brochure with map is available free online (not that it will help you that much, and any staff you talk to are equally less forthcoming).

From Lone Pine take Whitney Portal Rd. from downtown off of US-395. Drive west for 2.7 miles to Movie Road which goes off to the right (north).

The view is quite distracting so you'll have to be extra careful in following the directions. Reset your odometer.

The road is paved to 0.6 mi. where a side road heads off to the left. Continue straight ahead on the fine sandy surface to mile 1.1. Off to the left is a rather striking rock formation "Paul's Paradise." At the intersection (mile 1.6), turn right toward the three "brothers" on the top of a large rock outcrop. After you pass two intersections, take the short spur to the right at 1.9 mi. Find a place to park. The petroglyphs will be in the pile to your left.



The three "Brothers" rock pile from the North.

There are actually 4 boulders at the top of the pile. Number four is to the east and just off the ridge. Petroglyphs, though faint, can be found on three of the four boulders.



A stick figure is visible in the right center above on boulder no. 4. The center boulder contains a group of concentric circles.



On the south face of the west boulder, is a spiral.

Tuttle Creek (Iny-38)

36°35.05'N, 118°4.41'W (3,870 ft)

T15S/R36E, NW1/4, SW1/4, Sec. 33



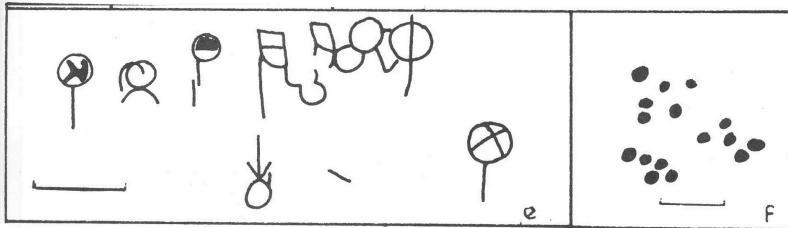
From US-395 in Lone Pine, take Whitney Portal Rd., west about 0.5 mi. to Fairbanks St./Tuttle Creek Rd. Turn south and drive for approx. 1.25 miles.



The boulder is located just above the roadway on a blind curve just before reaching the creek.

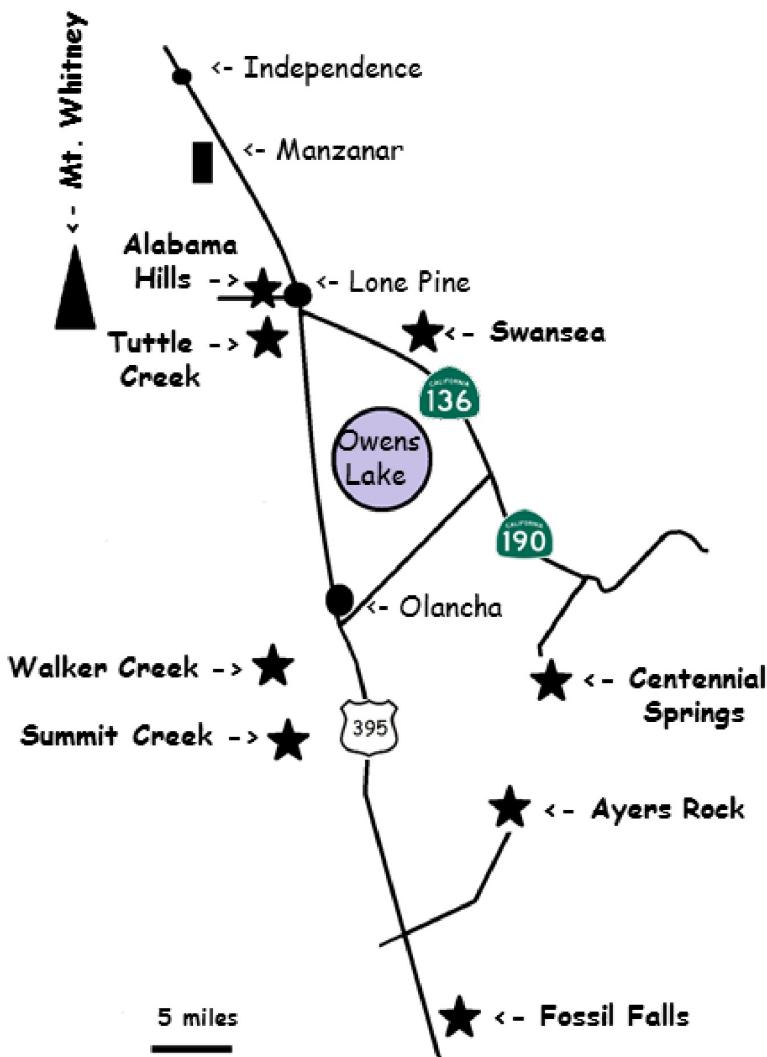


Figure 1



The above drawing is from von Wherloff, 1965.

Owens Lake Vicinity





The Swansea petroglyph site is located 70 miles south of Bishop on the east side of Pleistocene Owens Lake. It is situated on a wave-polished promontory that was buried by beach gravels at the end of the last glaciation some 15,000 years ago.

From the North, exit US-395 approx 2 mi. south of Lone Pine and take CA-136 east for 9.5 miles. The road has several deep dips where you can experience zero-gravity, like on a roller-coaster - so keep an eye on your speed.

The site is on the second promontory from the west. You can park off the road on flat area just west of the site.

From the south, you can take CA-190 from Olancha for 8 mi. and then turn north on CA-136 and continue for 8 miles.

There is not much left of Swansea ghost town approx. 0.5 miles south, The remains of the old tramway are about half a mile north of the petroglyph site and can easily be tracked on google earth. It carried salt from the Saline sink across the mountains to the railhead of the Southern Pacific at Swansea.



There isn't much of the original petroglyph site itself left to see, as the western side of the site was once mined for dolomite until the 1960s.

"Mrs. Lillian Hilderman, long-time postmistress and resident of nearby Keeler, estimates that only ten per cent of the original site still remains" (von Werlhof, 1965, p18).

Much of what's left is damaged. Broken and cracked boulders litter the site. Many of the images are thin and appear to be quite old. They are similar to those found at Grimes Point, west of Fallon, NV. There are a few images that appear to be more recent.



Although the damage appears recent, it was done more than 60 years ago.



Centennial Springs

Inyo County

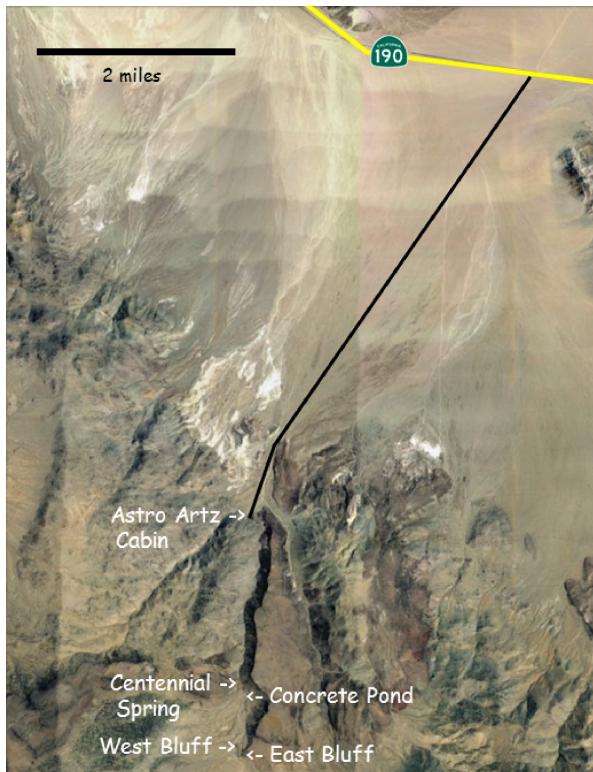
36°14'32.3"N, 117°46'4.6"W



This is the closest you can get to the Coso style of petroglyphs outside of the China Lake Navy Base. There are three petroglyph areas: one at the main spring and two more up canyon.

From Lone Pine, take CA-136 east for 12 miles. From Olancha drive east on CA-190 for 15 mi. At the CA-190/CA-136 jct. drive 10 miles east on CA-190 until you reach the turn off at 36°19'51"N, 117°42'56"W.

Drive straight SW on SE-71 for 5.3 mi. until you reach the canyon mouth. About 0.5 miles before the cabin, Centennial Road (SE-19) veers to the left and Centennial Springs Rd. to the right.



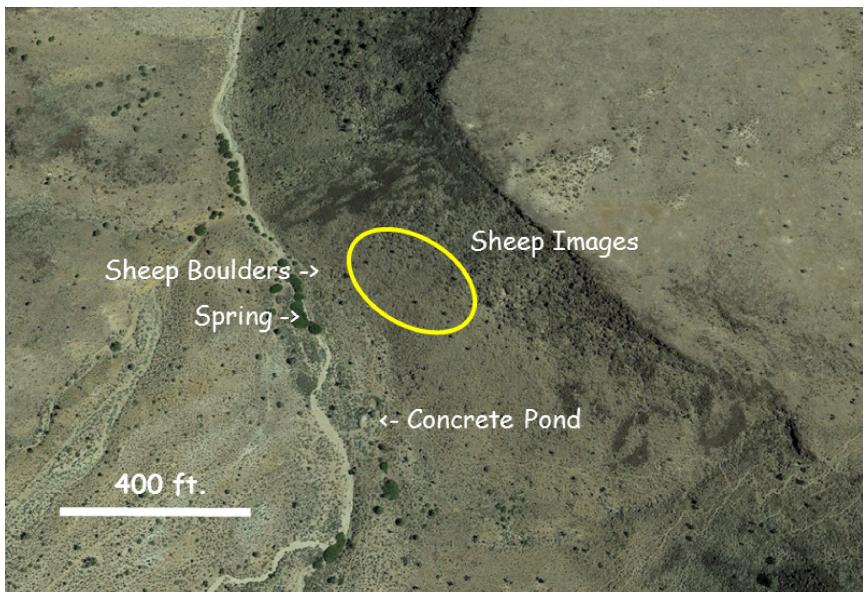


Whenever you reach a 'Y' always keep to the right. Parking is available just before and at Astro Artz Cabin ($36^{\circ}16'0.6''N$, $117^{\circ}46'1''W$; 5,600 ft.).

The five-mile round-trip hike up the canyon, depending on conditions (ie. whether you're tired to start) can be challenging (a lot of boulder hopping) and longer than you expect. Biting donkeys and angry badgers (watch out for their dugouts) have been reported in the area. A walking stick is advised.

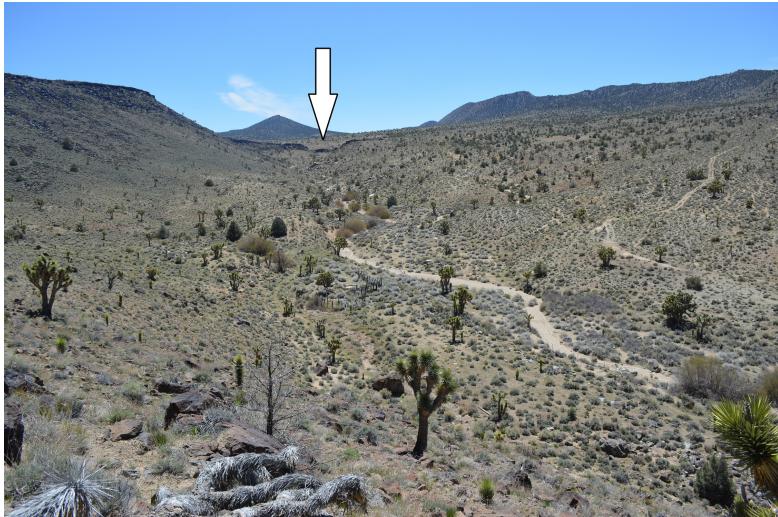
Hiking up to the spring you will come to a narrows at approx. 1.2 miles. The spring is another mile farther up canyon (36°14'32.3"N, 117°46'4.6"W; 6,200 ft.).

Obsidian chips are found throughout the canyon.

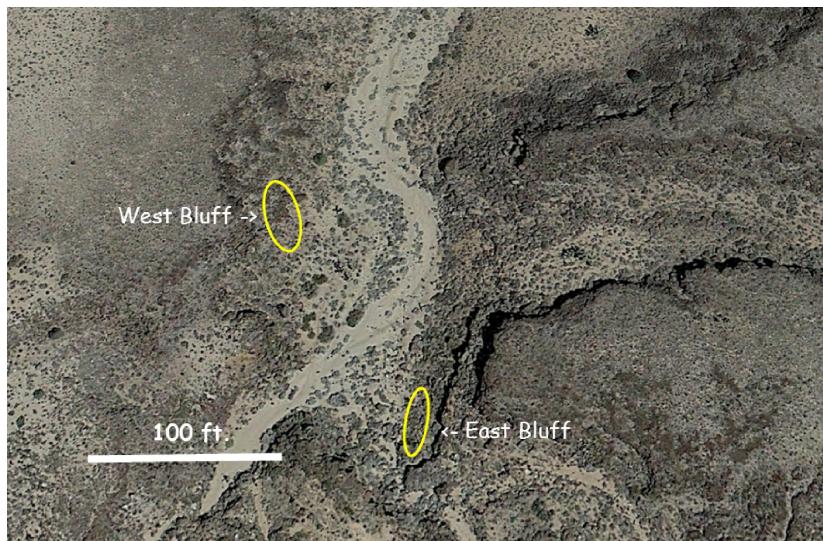


On the east side of the canyon, above the spring, you will find many 'sheep shaped' images scattered over the hillside.





Six tenths of a mile farther up canyon from the spring you will come to a wide section of the streambed between two bluffs.



Petroglyphs will be found on both sides of the bluffs above the streambed.

West Bluff: $36^{\circ}13'57.2''\text{N}$, $117^{\circ}46'4''\text{W}$

East Bluff: $36^{\circ}13'55.7''\text{N}$, $117^{\circ}46'2.5''\text{W}$

Walker Creek Boulder



Inyo County

36°14'55.23"N, 118°2'30.65"W

T19S/ R36E, NE 1/4, NE 1/4, Sec. 26

Walker Creek, and thus Walker Creek Road, is on the eastern slopes of the Sierra Nevada between Olancha and Grant. A small sign, 1.6 mi. on US-395 south of Olancha, marks Walker Creek Rd. Keep your speed down or you will surely miss it.

The boulder pile is located on the north side of the road some 3.2 miles up the canyon (on 19S01). Crossing the 'narrow' bridge over the aqueduct is a bit of a thrill.

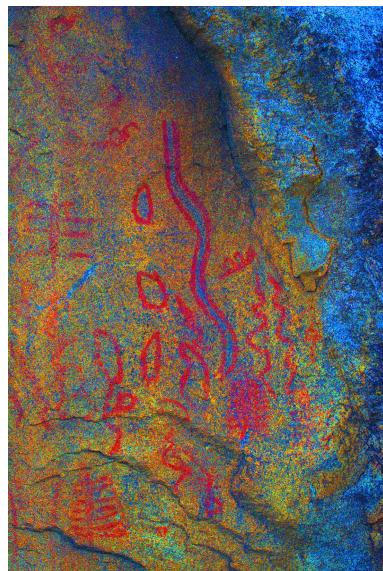
Follow the signs to the burro sanctuary until the burro sign points to the left. From there continue straight ahead to the boulders - they're the only large boulders you will encounter. They are to your right just before the National Forest Boundary sign.

There are turnouts on both sides of the road.





The Walker Creek Boulder looking East.



The pictographs are painted in red and gray, and are a bit faint (at left). At the right the same image enhanced.

Summit Creek Boulder (Iny-181)
36°12.43' N, 118°1.03' W (4,600 ft)
T20S/R36E, SE 1/4, NE 1/4, Sec. 1

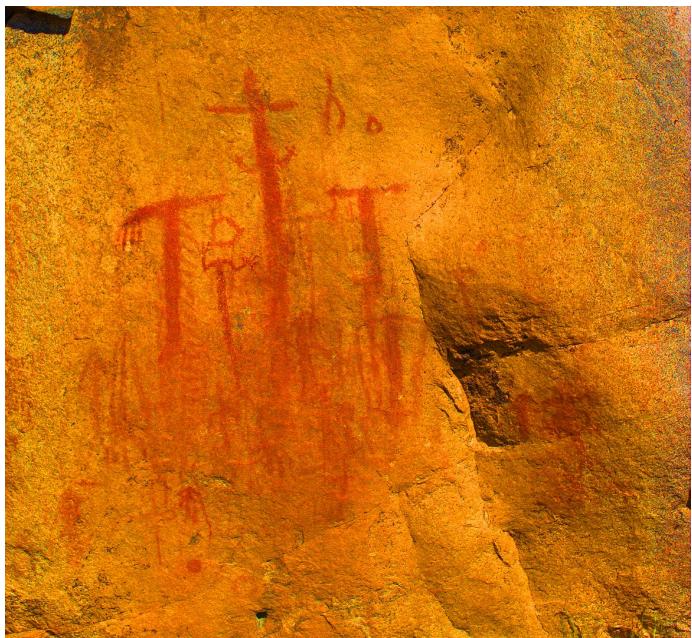


From US-395, the turnoff is 5 miles south of Olancha. Take Sage Flats Rd. and follow Summit Creek west 2.1 miles to the cattle-guard. Find a place to park. The site is reached by walking along the fence to the North for a hundred feet or so, across the obsidian-chip strewn field, to the twenty-five foot wide boulder across the (usually) dry creek to the north.

This is the only pictograph site in the Owens Valley with multicolored designs. Red, orange, and black pictographs are on a granite boulder. Near occupation sites (the obsidian chips were a giveaway).



View of the Summit Creek boulder from the east.

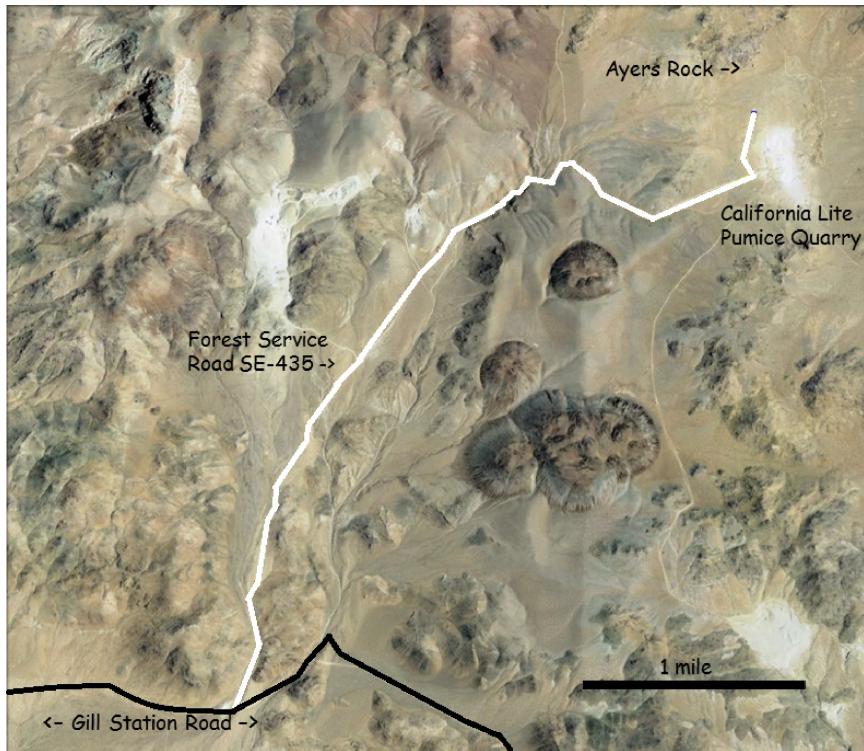


Iny-181
enhanced.

Ayer's Rock (Iny-134)
36°06'28.82"N, 117°50'18.24"W



From Coso Junction (between Big Pine and Ridgecrest) the total driving distance from US-395 to the site is about 8.5 miles - half on paved road and half on graded rock and sand. There's a rest area just south of the exit for Coso Junction. Services are available.



Take Gill Station Road east for approx. 4 miles to Forest Service road SE-435 on the left - it's just past the first ridge heading off to the north (36°03'40"N, 117°53'04"W).

Reset your odometer here. Driving on SE-435, always bear to the right to stay on track. There is one section of the road that could be a problem for automobiles. At 1.8 miles from the main road, for around 1/4 mile, the road was covered with perhaps 6" or so of powdery pumice. I found that keeping your speed up helps.

At 2.9 miles, there is a nice little narrows to drive through. The entrance to the California Lite Pumice quarry is at 4.4 miles. Just before the gate, you'll see a small county sign directing you to turn left up the dirt road to the parking lot (36°6'15"N, 117°50'19"W).

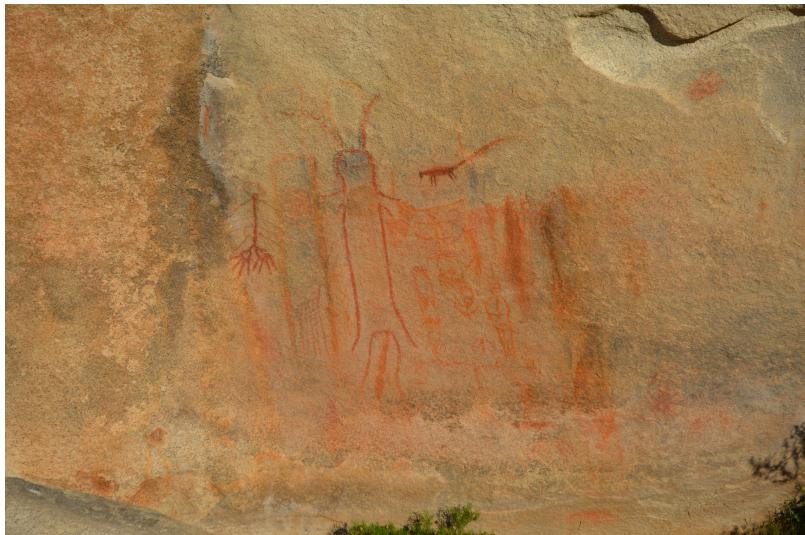
From there it's an easy ½ mile walk. Only one boulder has red and black pictographs on it. The surrounding area is littered with obsidian chips. Rock shelters are scattered throughout. The piles of gigantic boulders do give the area a surreal effect.



Ayers Rock from the trail

Once you reach the “Rock” sit down on the flat in front of the red images and enjoy the view. Besides these there are two more areas of pictographs around to the right.





Above is the main mural found on the East boulder face.



The “sheep” and “lizard” are found on the back side of the boulder.



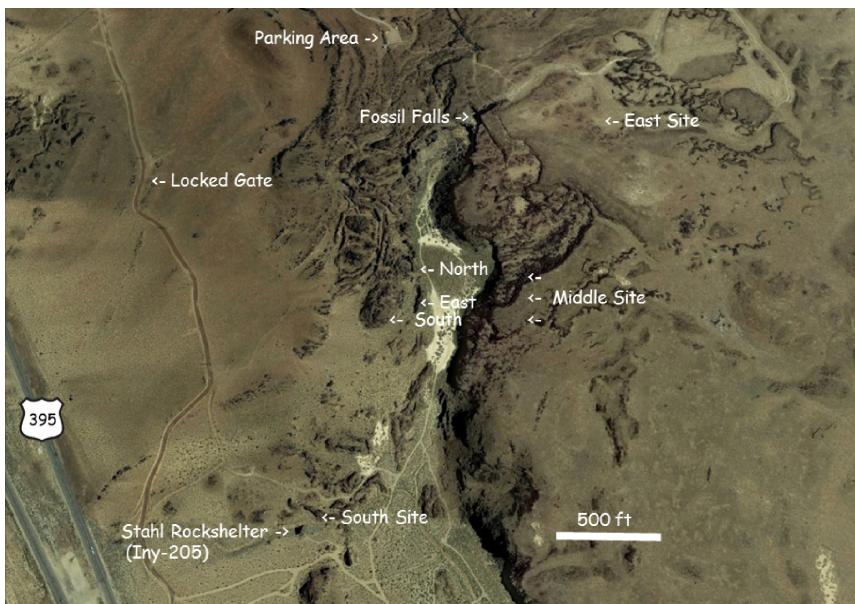
Fossil Falls

35°58'12"N, 117°54'32"W



Stahl Rock Shelter (Iny-205)

35°57'44.5"N, 117°54'42"W



About 3 miles north of Little Lake or 5 miles south of Coso Junction, Cinder Road exits to the east from US-395. At 0.5 mi., Fossil Falls Access Road will be to your right. The road makes an abrupt left turn at 0.2 mi. Continue on for another 0.3 mi. to the parking area.

The Fossil Falls were eroded from the basalt lava flow during the most recent “Tioga” glacial runoff from the Sierra Nevada from between 10,000 to 20,000 years ago.

The falls originally started downstream from what we see today. Water falling over the edge of the waterfall undercut the falls and caused them to move upstream and grow taller by a process called plunge-pool erosion.



Fossil Falls from the top looking east.



In the bottom of the streambed looking upstream into Fossil Falls.

Besides the Fossil Falls itself, there are five petroglyph areas to explore.

The easiest, and probably the prettiest, can be reached by following the path from the left corner of the parking lot (by the kiosk) to the fossil falls (about 1,000 ft.), and then an additional 650 ft. to the petroglyph boulder. When you reach the stream bed, continue straight across and up and over the rim. Shortly you will reach a road where you turn left. The road curves to the right and the boulder is at the right side of a rather large round flat area. The petroglyphs are facing east on the rock in front of the large outcrop to the right (35°58.19'N, 117°54.38'W).



The Northeast boulder contains an “angel” and some “sheep.”



For the remaining petroglyphs, you’ll need to walk around the toilette to the right and across the ridge to the one that looks like Godzilla’s backbone (see above). Continue to the left, making your way to the right keeping away from the out-croppings down the hill. Use the finder chart.



Creek North: (35°58'00.89"N, 117°54'36.67"W)



Creek Center (35°57'58.86"N, 117°54'36.49"W)



These images by the fence post are mostly “sheep shaped.”
($35^{\circ}57'57.89''N$, $117^{\circ}54'38.55''W$)



The final petroglyphs (at right; $35^{\circ}57'47.31''N$, $117^{\circ}54'41.86''W$)
are found 100 ft. NE of the Stahl Rockshelter (shown at left).

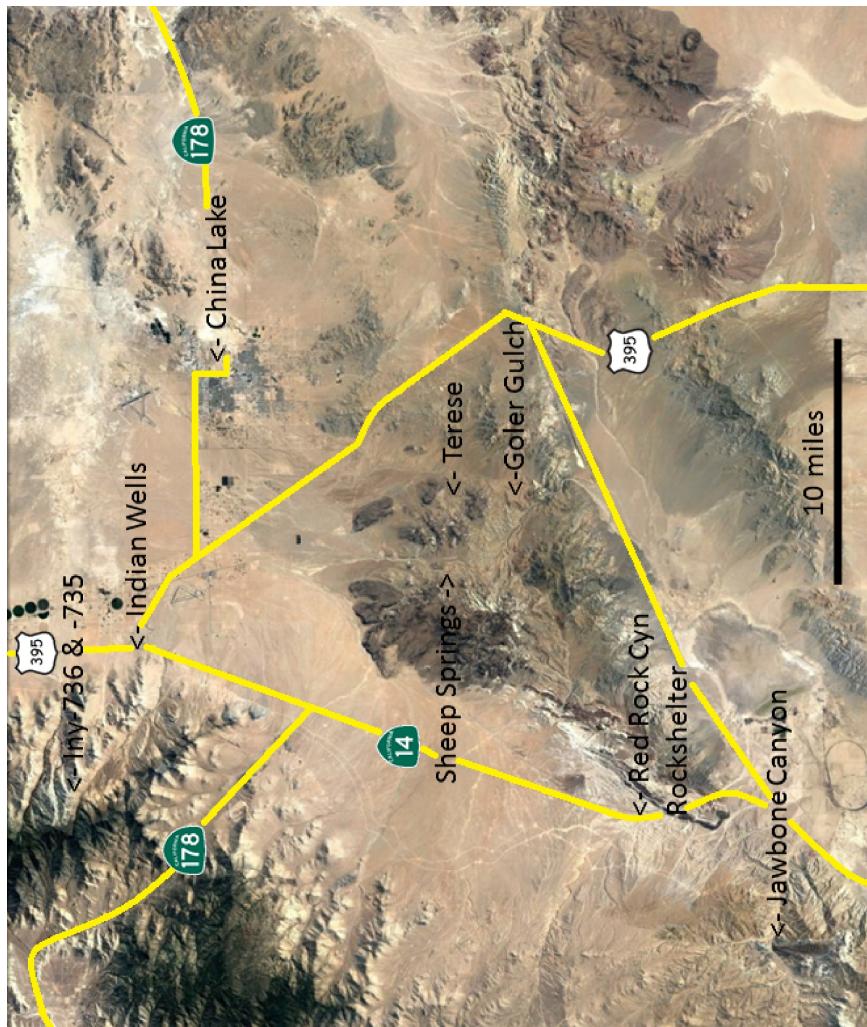


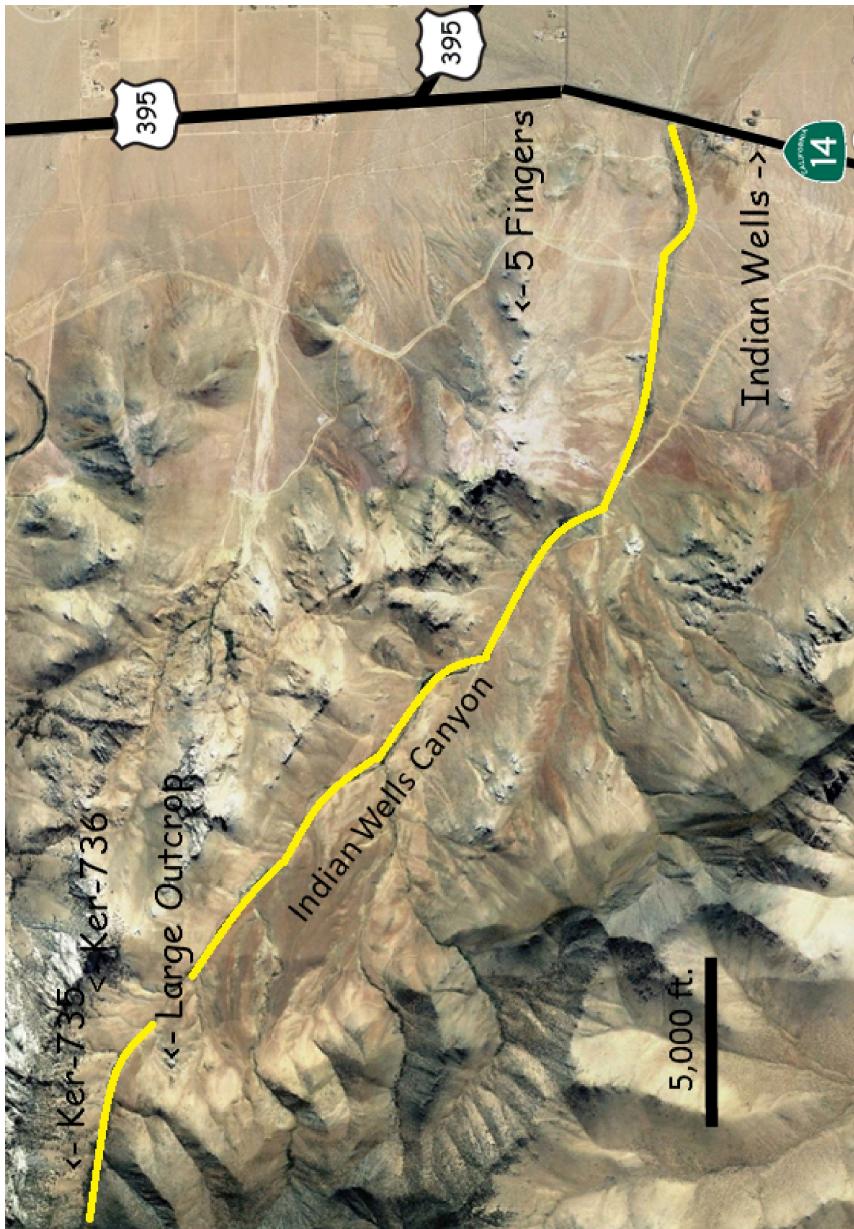
Inside the cave are a few crude “sheep” and “human” shapes pecked and scratched on the left rear wall.



The remaining images are located up on the rocky outcrop (see photo previous page) to the east of the cave shelter - mostly faint circles are visible.

South of Owens Valley





Indian Wells Canyon



Lower (Ker-736): $35^{\circ}43'22.75"N, 117^{\circ}57'57.35"W$

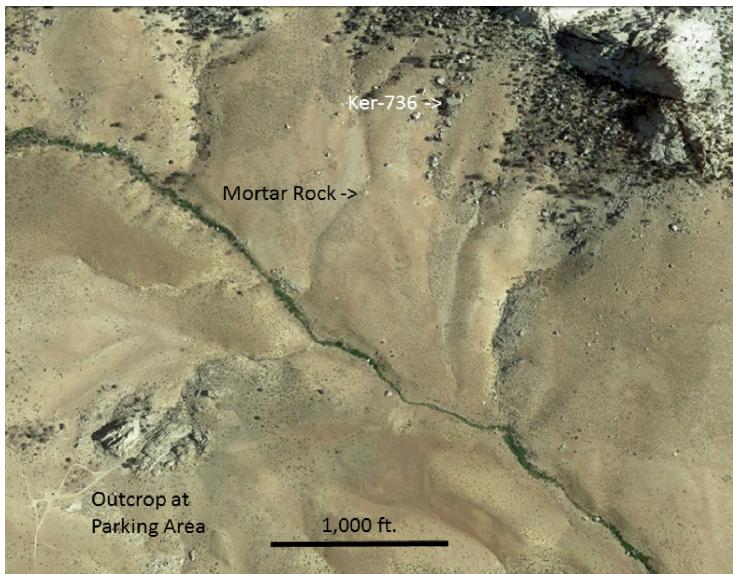
Mortar Rock: $35^{\circ}43'16.0"N, 117^{\circ}58'4.73W$

Upper (Ker-735): $35^{\circ}43'31.27"N, 117^{\circ}59'16.04"W$

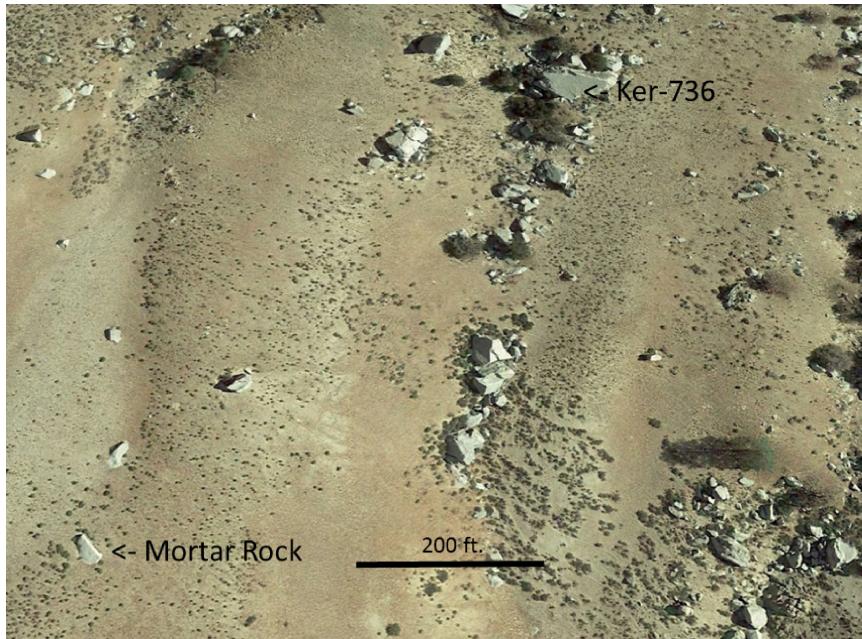
Two rock shelters with pictographs and bedrock mortars are located up Indian Wells Canyon on the trail to Owens Peak. Both are plotted on the 1972 Owens Peak CA Topo.

Indian Wells Canyon is located 5 miles west of Inyokern and about 15 miles west of Ridgecrest. The turn-off is 1.75 mi. south of the US-395/CA-14 intersection. Indian Wells Canyon Rd. (BLM route SE 52) is just north of the town of Indian Wells.

Reset your odometer! Take this 4WD dirt road west 2.5 miles to the first "Y." Continue on to 3.4 miles to the second "Y" - the junction of 3 Pines Canyon Rd. ($35^{\circ}41'09.55"N, 117^{\circ}55'21.50"W$). Cross over the creek at 5 mi., and continue to 7 miles to the large section of crossing roads. The road continues with switchbacks for 0.7 mi when you reach the large rocky outcrop. From here you have to hike the rest of the way.



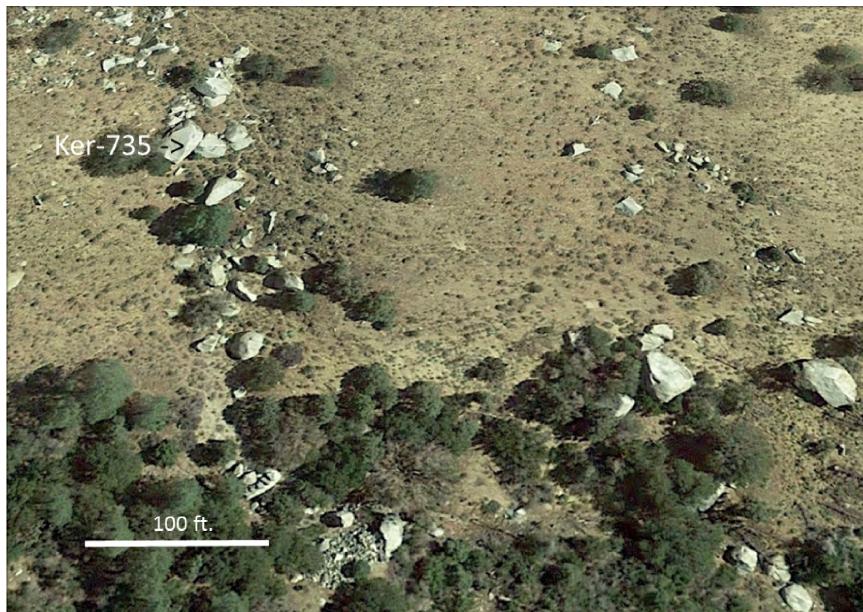
From the parking area, Indian Wells Canyon Rd. turns to the right and crosses the creek. 3 Pines Canyon Rd. continues on straight. Indian Wells Cyn Rd. ends at $35^{\circ}43'20.83''N$, $117^{\circ}58'56.98''W$. At the outcrop by the parking area you will find bedrock mortars.



Ker-736 ($35^{\circ}43'22.75''N$, $117^{\circ}57'57.35''W$): To reach the lower site you'll need to walk across the valley to the north and cross the dry creek. The mortar rock will be at 1,000 yards, and the pictograph boulder an additional 300 yards - about half way up to the base of the cliffs at approx. 5,600 ft.

Images at Ker-736 are shown at the right.





Ker-735 (35°43'31.37"N, 117°59'16.04"W): To reach the upper site, head up the road from the parking area. At 0.7 miles the trail to Owens Peak veers off to the right (35°43'.19"N, 117°58'51.3"W). Stay on the trail for an additional 0.4 miles when you will see a rocky wash to your right. The site is 130 yards up the wash.

Characteristic images at Ker-735 are at the right.



Red Rock Canyon Rockshelter (Ker-147)

35°22'54.02"N, 117°59'33.87"W

T29S/R37E, NW 1/4, SE 1/4, Sec. 27



From the intersection of CA-58 and CA-14 north of Mojave, drive north on CA-14 for 22 mi. (or 17 mi. south from the intersection of CA-178 and CA-14) to the park entrance.

Park policy allows unrestricted hiking in the park and for rock art “If you find it, don’t tell anyone about it.”



From the Visitor Center, walk to the NE to the remnants of Abbott Dr. The site is at an elevation of 2,700 ft., and is located approx. 0.6 mi. north of the park headquarters. The road is cut by several major washouts. You will notice the rock outcrop to your left (west). What's left of the pictographs are on the south facing overhangs 400 ft. west of the old road.



The outcropping is of rather coarse stone and slightly orange in color. It is approx. 200 ft. in length. There are two small overhangs which generally face east and are separated by a narrow saddle. The ceilings of both shelters are discolored by smoke.

Only a few small sections, mere inches across, of the original images remain. The black and orange coloring is still vivid.

Obsidian scatter is present below the shelters and milling features are said to be present on the top of the outcropping (which I didn't find).



Jawbone Canyon (Ker-205)

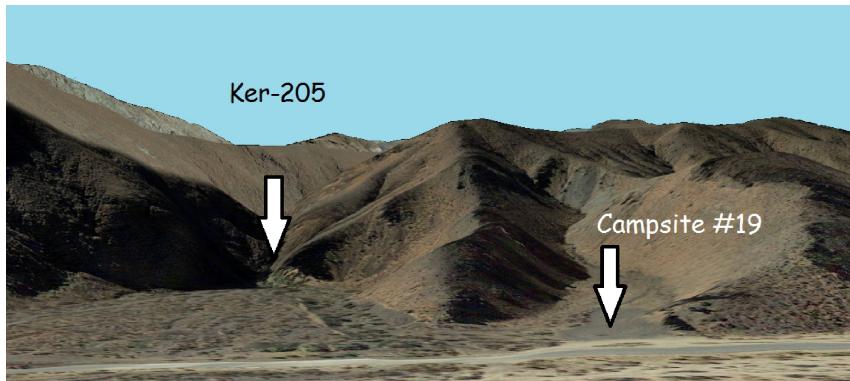
35°18'52"N, 118°5'7"W

T30S/R36E, NE 1/4, NW 1/4, Sec. 23



Jawbone Canyon is off of CA-14, 16 mi. east of the junction of CA-58 north of Mojave. It is 3 miles east of Cinco.

Turn onto Jawbone Canyon Rd. at the Friends of Jawbone Visitor Center. Drive 5.4 miles up canyon from the cattle guard. On the south side of the road just before Camp Site No. 19 is the canyon containing the site.

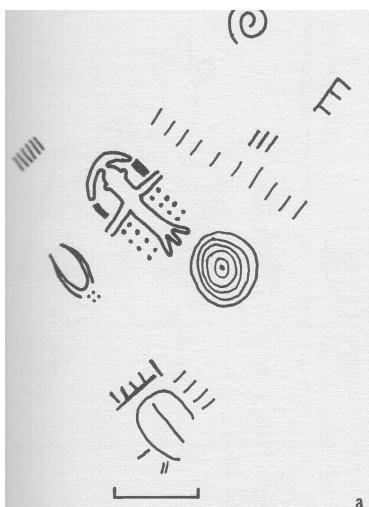




The red and black pictographs are located on the right side of the stream, 20 ft. above the ponded water in front of the "waterfall."

Heizer-Clewlow: Red, black and white pictographs on vertical cliff wall at west edge on an alluvial fan, near a wash. 250 yards south of Jawbone Canyon road.

T30S/R36E, NE 1/4, NW 1/4, Sec. 23, Cross Mountain. (Fig. 83a)



Goler Gulch Petroglyphs (Ker-235, -6, -7)
35°27'38"N, 117°46'10"W (3,000 ft.)



Goler Gulch is 13 miles east of the junction of CA-14 and Red Rock - Randsburg Rd. From US-395 it is 3.8 mi. west on the same road.

From the highway take Charlie Rd. to the north and follow it to the mouth of the canyon (about a mile). Park at the large overlook to the left at the canyon mouth. Continue driving down into the canyon only if you have 4WD as the stream bottom is quite sandy.



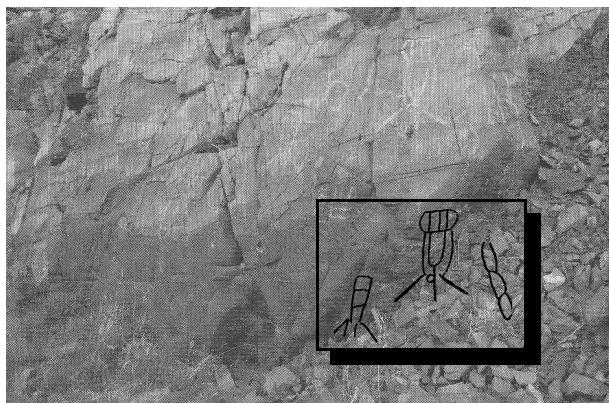
View of the mouth of Goler Gulch from the overlook

The trip up canyon to the petroglyphs is 2.7 miles each way. The hike is mostly a slog in deep sand due to serious 4WD activity.



The first rock art sites are just before the narrows and in the narrows itself (at 1.8 mi; elev. 2,800 ft).

Small pecked 'sheep shape' shown at the right is 12 ft. up on the left (west) wall at the entrance ($35^{\circ}26.92'N$, $117^{\circ}45.75'W$).



One hundred feet farther up canyon on the left side (west) a rather faint assemblage of images has been reported.

(Photo from *Secret Places In The Mojave Desert V.1*, James Mattern, 2013, p26)

One mile farther up canyon, follow the tributary to the right. You will find a solitary boulder on the hillside to the right just after the canyon widens out.



Solitary boulder with faint images
(35°27.56'N, 117°46.12'W).



The main site is 150 yards farther up canyon (35°27.62'N, 117°46.16'W), and consists of many boulders on a west facing hillside.

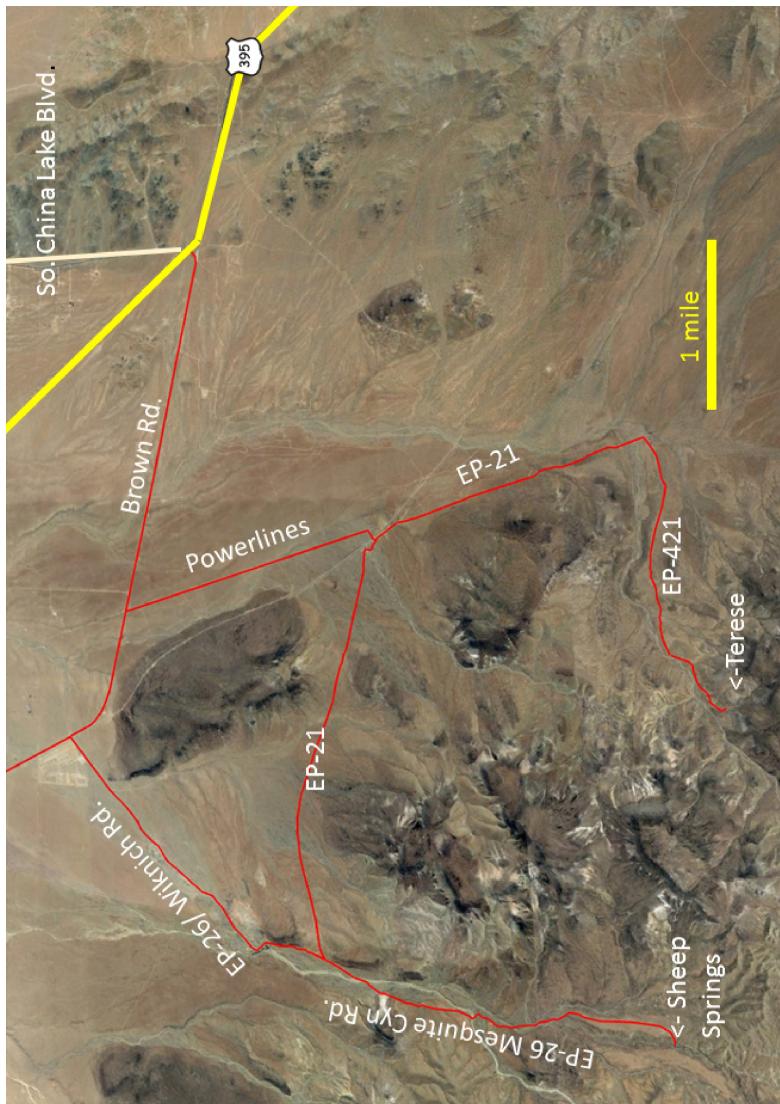


Ref: *Rock Art In The El Paso Mountains, Kern County, CA*, Albert Knight and Mark R. Faull, Kern County Archaeological Society Journal, 10:64-90 (2008), available online at www.academia.edu.

The Black Mountains



Both **Terese** (Ker-6188) and **Sheep Springs** (Ker-193) are in the Black Mountains southwest of Ridgecrest. I visited Terese first, then Sheep Springs, crossing over on EP-21. A high-clearance vehicle is a must, and 4WD would offer an emotional bonus.



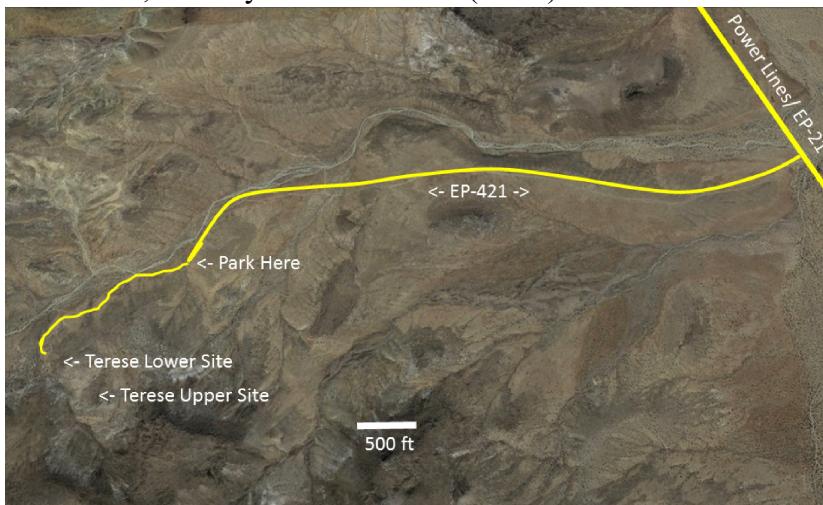
Terese Petroglyphs (Ker-6188)

35°29.70'N, 117°46.00'W



From Ridgecrest, take So. China Lake Blvd. (US-395 Business) south to US-395. Cross the highway and continue west on Brown Rd. At 2.8 miles turn left and continue on the dirt road servicing the power lines. This route parallels the old, prominent rail line to the west. After about 2.2 miles you need to cross the elevated, gravel-covered rail line.

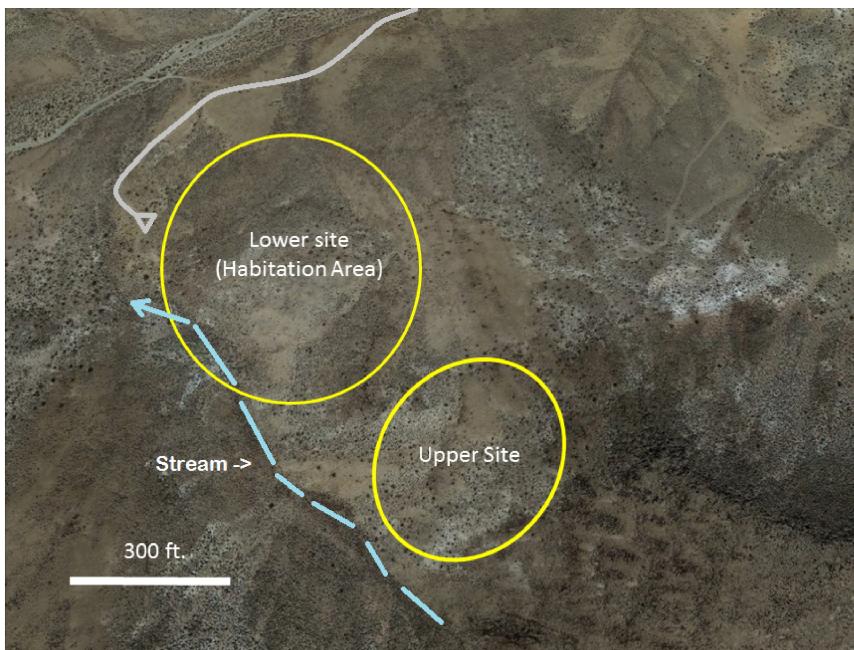
To continue on to Sheep Springs after visiting Terese you'll need to backtrack 2 miles to here on the power line road (EP-21) and at the most northerly crossing of the old rail line (just before the hill), EP-21 turns west and, in 2.9 miles, intersects EP-26/Wiknich Rd., where you will turn left (south) to the site.



For now, to get to Terese, continue south on the power line road (now EP-21). At just under 2 miles you will cross the mouth of a dry streambed, at the southern edge of which a small dirt road (trace) will head off to the west (right). This is EP-421. Take this road for 1.4 miles, and just before crossing the streambed, you'll need to find a place to park as the hillside south of the stream is closed to vehicular traffic. There are more parking places farther on, but they involve driving in the streambed to get to.



The site is a pleasant half-mile hike above the streambed from here. You won't see it coming until you make the south turn and find the small turnaround, and even then all you'll see is some scattered black rocks.



To get a handle on the site you'll want to get a copy of *Rock Art Analysis of the Terese Site, El Paso Mountains, California*, by Alexander Rogers of the Maturango Museum; in South American Indian studies · January 2004 (available online at: <https://www.researchgate.net/publication/284551689>).

The article contains a detailed map of the site showing petroglyphs, habitat circles and other archaeological items of interest.

The main site is on the lower section of the hill. Up hill, about 100 yards, is what appears to be a look-out. It offers a great view of the valley, and more petroglyphs, etc. I found the check dams in the creek just west of the site quite intriguing.

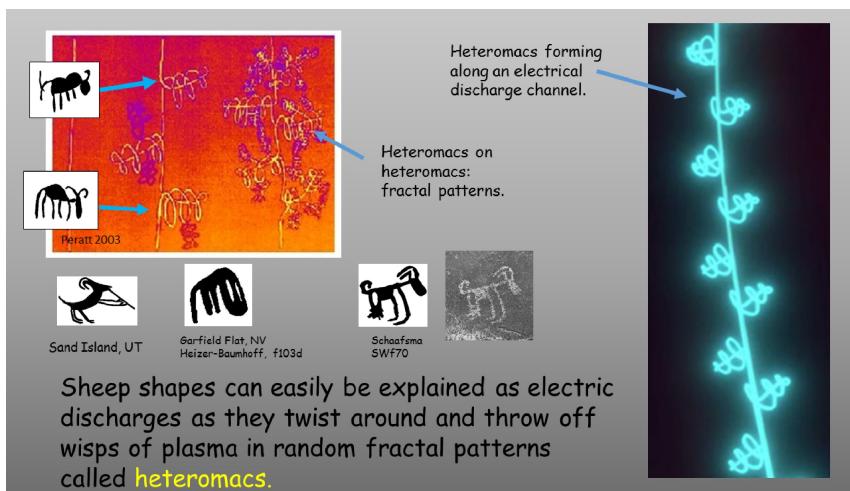
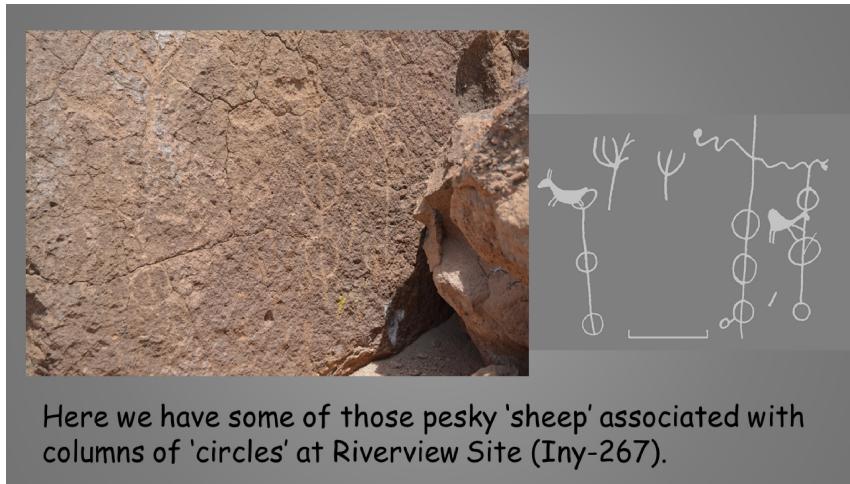
For the “sheep” at the right, the artist used the chip out of the boulder for the body.

The “sheep” below are located at: 35°29.64'N, 117°46.00'W.



The Problem with Sheep

This shape of petroglyph is one of the most common you will encounter in the American Southwest. In Europe these images are referred to as “Wolves.”





Nineteen stone circles have been recorded for the Terese site. Mortars and other archaeological features are also found.

Sheep Springs (Ker-193)

35°29'56.21"N, 117°48'15.67"W



In April, 2019, these roads were passable with a 2WD pickup. Washouts were common along the route.

From Inyokern, take Brown Rd. south for 6 miles to the intersection with EP-26. Turn right onto EP-26 and continue south. After 2 miles, the road becomes Mesquite Canyon Rd.

Another 0.7 mi. and you will intersect with EP-21 - remember this location if you wish to visit Terese later (4WD recommended; 35°32'2.61"N, 117°48'8.77"W).

Continuing on Mesquite Canyon Rd. (EP-26), you will cross the dry stream bed at 1.2 mi. Another mile and you keep to the right and shortly another right again. Sheep Springs will be on your right in another 0.1 mile - You have reached your destination!



Park near the picnic tables by the Cottonwood trees. There are dozens of petroglyphs scattered on the hillside from the picnic tables south for approx.100 yards.

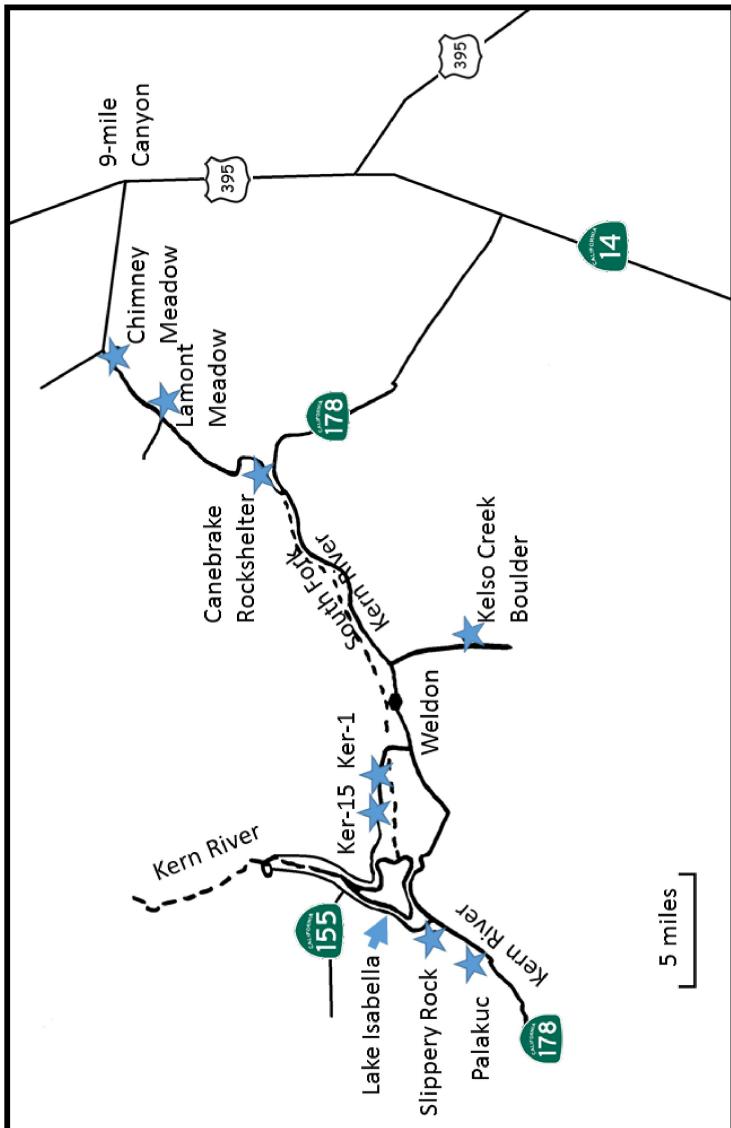


This image is the most memorable from Sheep Springs. It is located at $35^{\circ}29.93'N$, $117^{\circ}48.26'W$, at an elevation of 3,360 ft.



The Big Ring is on the mesa just above the picnic area at $35^{\circ}29'58.50''N$, $117^{\circ}48'17.35''W$. It is easily visible on google earth.

South Fork Canyon and Lake Isabella



Canebrake Rock Shelter

Kern County



Boulder: 35°46'4.94"N, 118°4'50.68"W

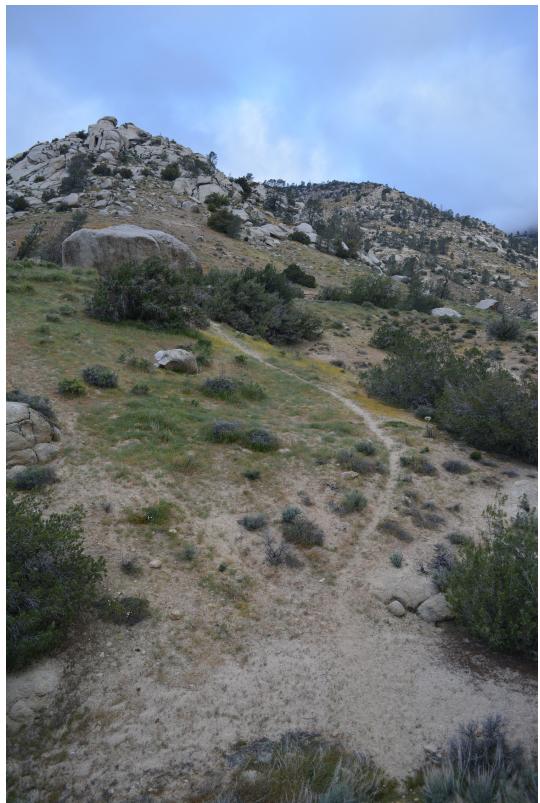
Grouping: 35°46'13.03"N, 118°4'54.62"W

From CA-14, drive 17 miles west on CA-178 toward Lake Isabella. Just past the wide southwest curve (35°44'56"N, 118°6'45"W), Canebrake Road (to Chimney Peak) takes off to the right (north). Drive 2.5 miles northeast and park near the cattle guard. Do not block the dirt roads as there is local traffic. From the cattle guard area the steep path is easily seen.

The site consists of two locations - a large solitary boulder and a boulder circle 100 yards to the NW, both on the west side of the canyon.

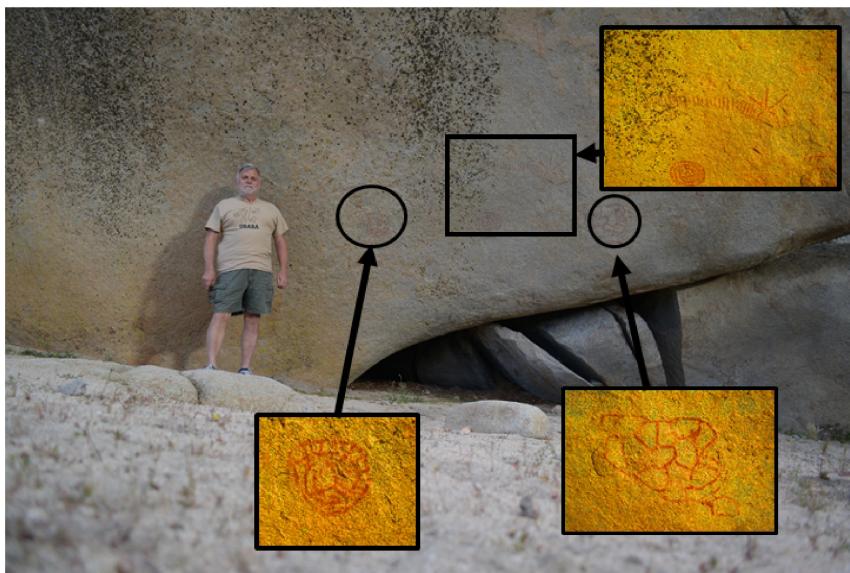
Reaching them requires navigating the steep wall down into the wash and up the other side, and again on your return. Walking sticks help.

The reason for including these sites is that they are just over the mountain pass from Indian Wells Valley (six miles as the crow flies). These somewhat faint pictographs are of a similar style.

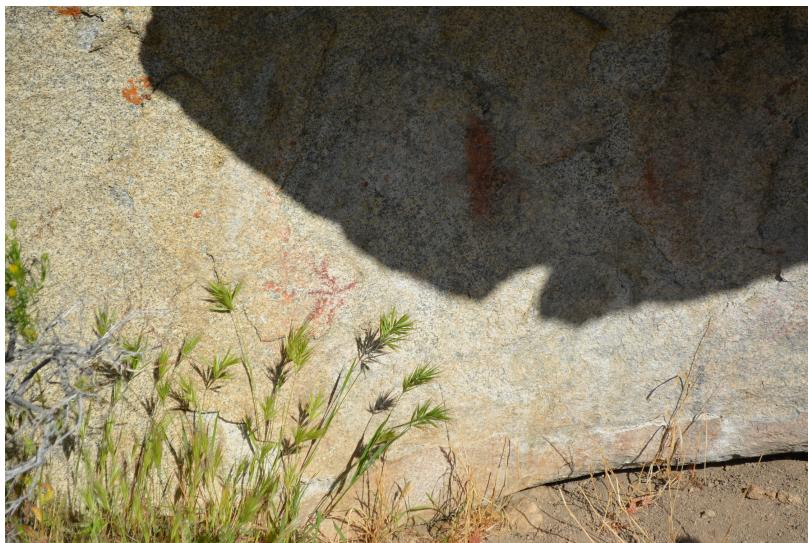
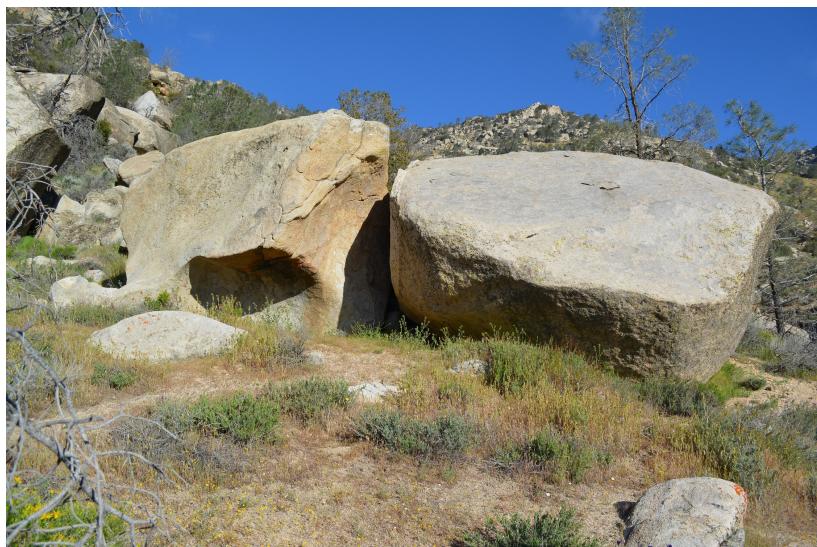




There are several somewhat faint 8 to 10-inch images approx. eye level on the main boulder (four are shown enhanced below).

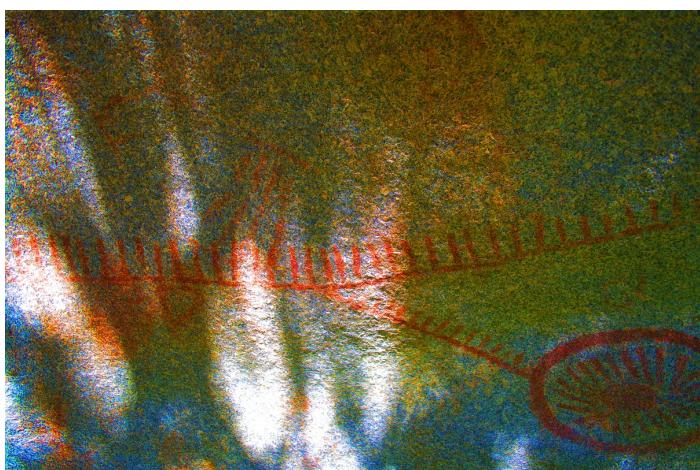


There are two boulders in the boulder pile with images on them. One is out in the open - in a morning shaded alcove - visible from the iron fence stake marking the site.



The second one, south of the fence stake, is on a clean granite face of a split boulder in a shelter-like setting with a small oak tree hiding it.

I was there in the morning and the dappled sun proved it impossible to photograph the entire image clearly. Bedrock mortars are present.



Close-up of the main image in the shelter (enhanced).

Lamont Meadow

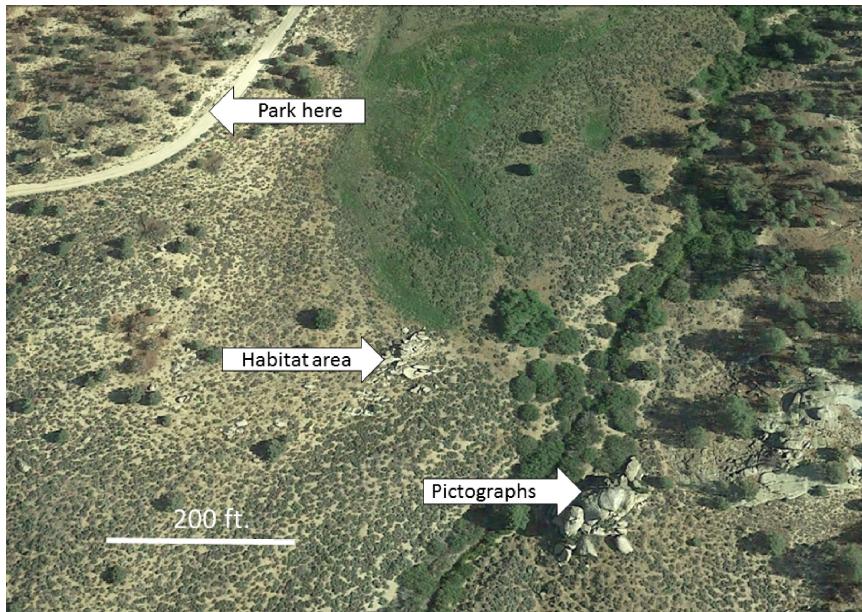
Tulare County

35°48'57.76"N, 118°2'59.92"W

T24S/R37E, Sec. 25



Located 9.2 miles up Canebrake road, 0.3 mi past Chimney Basin Rd. Site is large boulder pile 300 yds east across small creek. Mortars and obsidian chips present.





The Lamont Meadow site with the smaller rocky outcrop habitat area in the right foreground of the larger rock containing the pictographs.



Bedrock mortars of varying sizes in the center of the habitat area.



The red pictographs are situated on the ceiling of a small overhang. There is a small floor below the images but access is quite precarious. So, have your telephoto lens with you.

Chimney Meadow

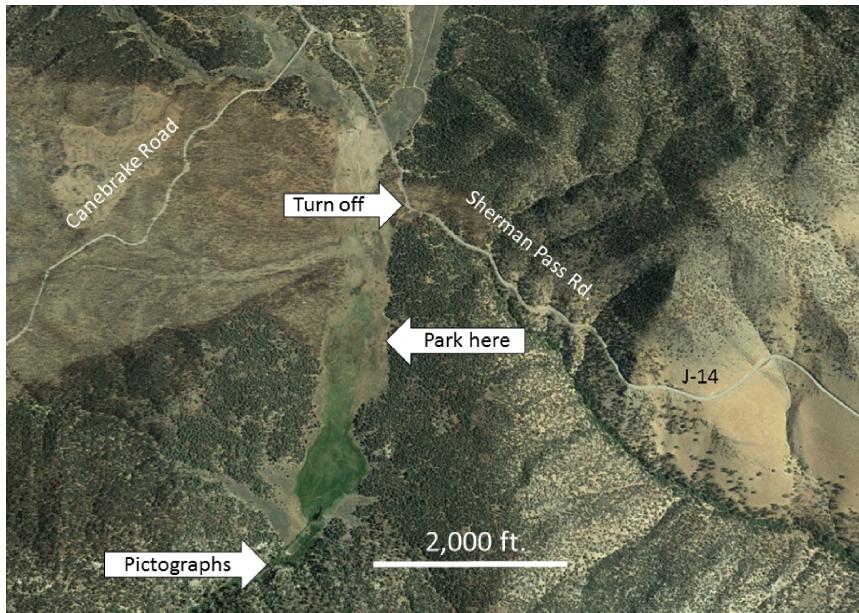
Tulare County

35°50'56.88"N, 118°0'48.42"W

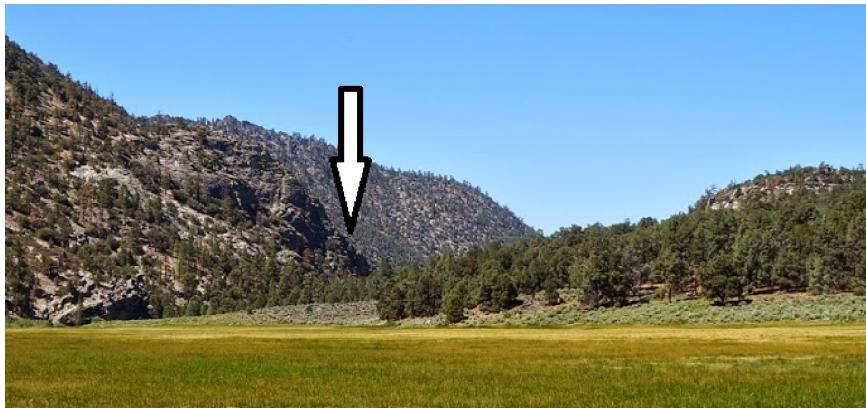


From Lamont Meadows, the Chimney Meadow site is 5.5 miles farther north on Canebrake Rd. When you dead end into Sherman Pass Rd. (J-41), turn right and continue west for 0.6 miles where you will find a dirt road heading off to the right (35°51'41"N, 118°0'30"W). Take this road for 0.3 miles and find a parking spot.

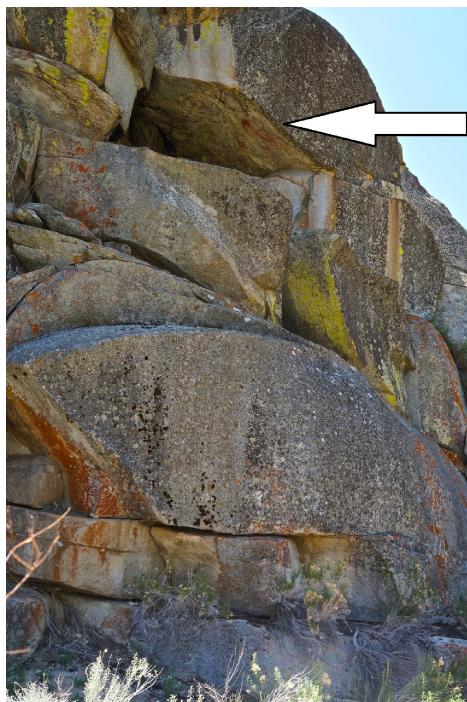
Alternatively, from US-395, 3 miles north of Pearsonville, you can drive 9.2 miles up Nine Mile Road /Sherman Pass Rd. (J-14).



At the narrows to the south of the meadow - at 6,300 ft., 0.7 miles south of the end of the road (at the corral), and 200 ft. past a pile of large boulders is a northwest facing granite shelf overhang on the left side of the canyon. The red, fading images cling to the underside of it.



Chimney Meadow site as seen from the meadow from the north.



The images are red geometric designs.

Kelso Creek Boulder (Ker-23)

35°37'21.44"N, 118°14'33.19"W

T26S/R35E NW 1/4, SE 1/4, Sec. 32

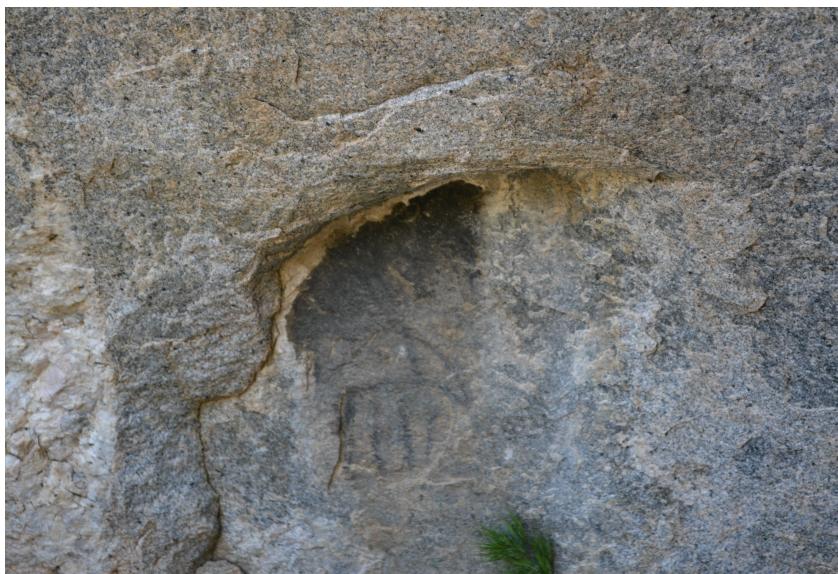


Off of Isabella/ Walker Pass Rd. (CA-178) 1.3 miles east of Weldon, take Kelso Creek Rd. at 35°40'N, 118°16'W, and drive south for 3.7 miles. The boulder will be on your left, on the southwest flank of the large hill. It looks cracked, but it isn't.





Main image at Ker-23, enhanced to show detail.



Small niche to the left of the main image at Ker-23, contains a black painted image.

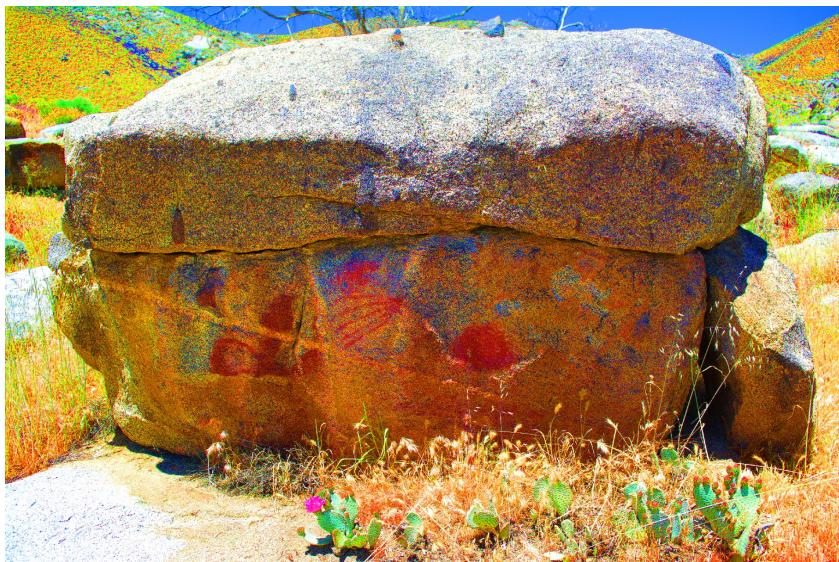
Ker-1

35°40.41'N, 118°20.62'W (2,600 ft.)



From CA-178, two miles west of Weldon, drive 2.3 miles up Sierra Way - this road may flood in the Spring. The boulder will be on the right side of the road, just before the driveway for the red barn on the hill. Park at the driveway and walk back east about 400 ft. When you line up with the actual streambed, look at the boulders in it and you will notice a vertical face on a boulder at the right.





Above is an enhanced version of the Ker-1 image. It is quite different than that offered by Heizer-Clewlow (1973) shown at the right.



Ker-15

35°40'24.21"N, 118°21'25.30"W

T26S/R34E, NW 1/4, NW 1/4, Sec. 17



This site is just up the road from Ker-1. From CA-178, two miles west of Weldon, drive 3 miles up Sierra Way. Do a 'U' turn and park at the large turnout on the left side of the road. Facing down canyon from the turnout the site is on the west side of the road (your right).



Ker-15, looking west from Sierra Way. The images are on the boulders behind, and on both sides of, the tree in the center of the photo.



The first boulder you come to has some red geometric images on the iron-stained NE edge. At the right is a close-up of those geometric images.

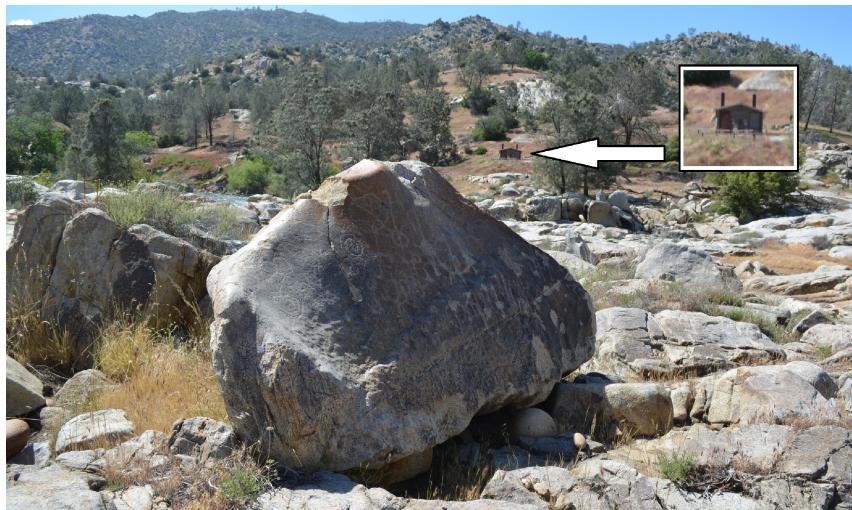


The large circle described in Heizer-Clewlow will be found farther to the west, with the image facing west. It is rather washed out. At the right is an enhanced view of the 2 ft. circular image.

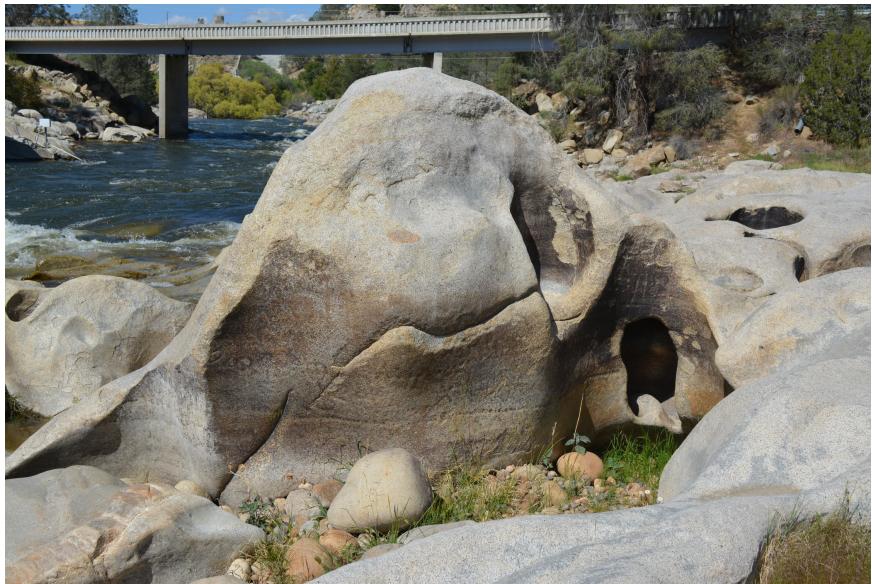
Slippery Rock at Kern River Dam (Ker-25)
35°38'18"N, 118°29'0"W



From CA-178 south of Lake Isabella, take CA-155 (Wofford Heights Blvd.) north. At 250 ft. past Ponderosa Dr. (total of 0.6 mi.), take the Kelseyville South Recreation Site dirt road to the left. Drive 0.3 mi., bearing to the right as the road curves north. Find a parking spot.



To find the main petroglyph boulder you'll need to line up the air vents of the bathroom across the river as in the photo. The boulder will then be quite easy to find.



The second boulder is right at waters edge and care should be taken when inspecting it.





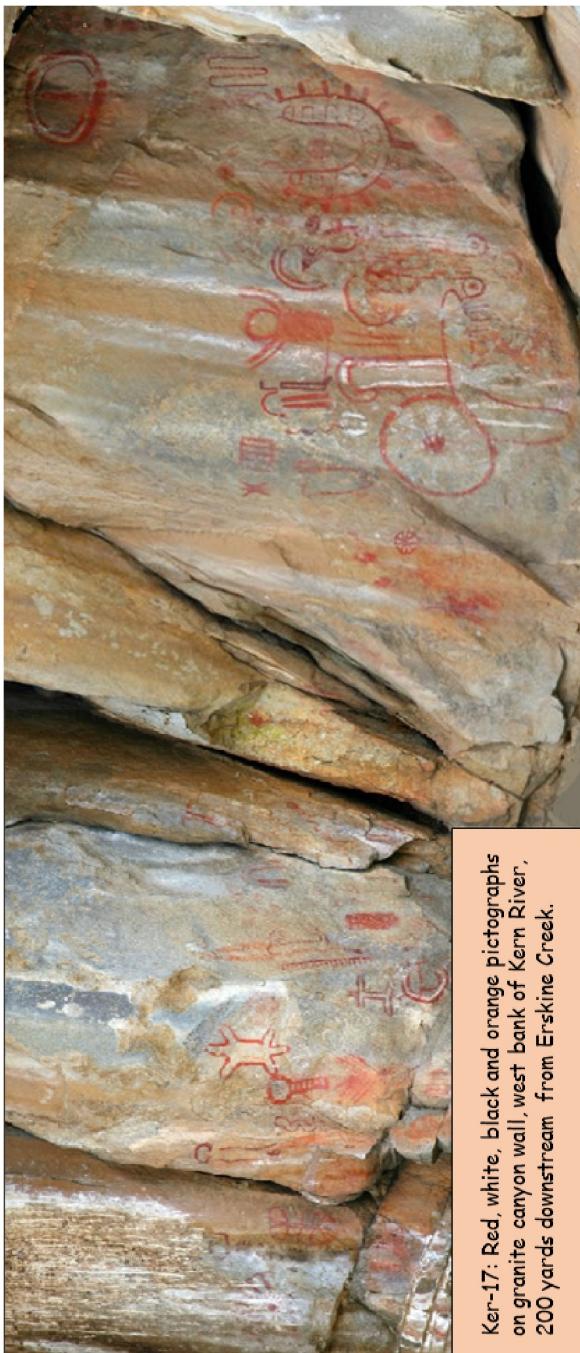
Several prominent polychrome pictograph panels are visible on the near vertical granite rock face situated across the Kern River just downstream of its junction with Erskine Creek.

The site is south of Lake Isabella and the Kern River Dam. From the junction of CA-155/CA-178, drive south about 1.5 miles on CA-178.

The images can be readily seen from highway as they are quite large - over 5 feet in height and the panel 35 ft. in width - and executed in black, white, and red. The panel is found 350 ft. south of the mouth of Erskine Creek, and 150 ft from the highway, on a rock wall, across the river, 50 ft. up from the west bank.

You can get a good view of them when driving south on CA-178 when pulling off the highway underneath the power lines just south of the Elizabeth Morris Road off ramp.

To see them up close (if you're an authorized archaeologist) contact the Lodge at Painted Rock at (760) 379-5500.



Ker-17: Red, white, black and orange pictographs on granite wall, west bank of Kern River, 200 yards downstream from Erskine Creek.

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Map Resources

topoView

<https://ngmdb.usgs.gov/topoview/viewer/#10/37.3740/-118.1930>

Select and download free, current and historical topo maps.

Terrain/ Satellite/ Topo views on screen. Screens can be captured with FastStone Image Viewer.

TopoQuest

<https://www.topoquest.com>

Free download:

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1:100K USGS topographic maps (United States)

1:250K USGS topographic maps (United States)

1m satellite/aerial imagery (United States and Canada)

Canadian 1:50K topographic maps

U.S. Forest Service

<https://www.fs.fed.us/visit/maps>

Forest Visitor Maps, National Forest Atlas, and Wilderness Maps

Free download of GeoTiff and Geo-enabled PDFs online or

purchase paper copies.

Google Earth

earth.google.com

For windows and apple. Street View feature helps with horizon perspective.

Nevada DOT

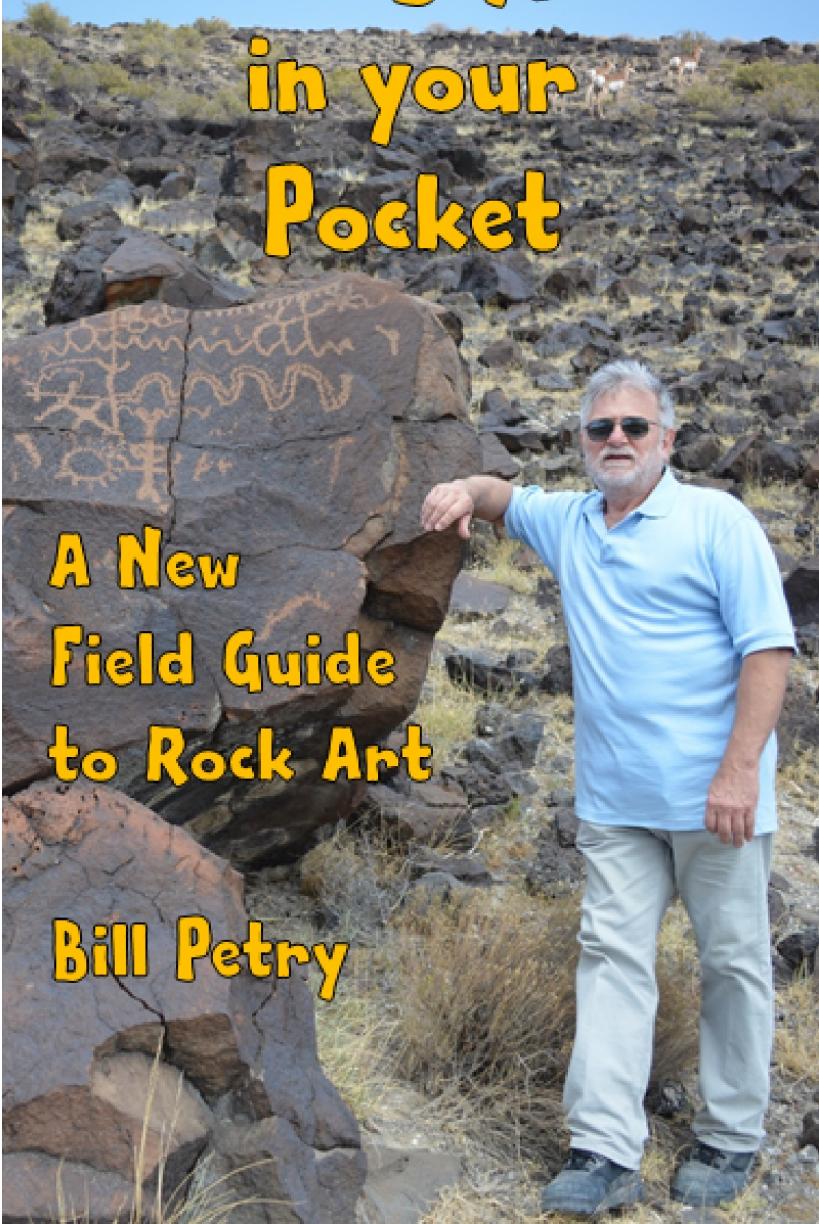
<https://www.nevadadot.com/travel-info/nevada-map-atlas>

Free download of 30 Minute Quad maps that cover the state

Petroglyphs in your Pocket

A New
Field Guide
to Rock Art

Bill Petry



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Cover photo of the author: Petroglyph boulder near Black Rock, Utah
(GPS: 38° 45' 08.97" N, 112° 56' 07.50" W)

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Printed in the United States of America



Petroglyphs on a boulder in Grapevine Canyon, Nevada.

What is Rock Art?

Petroglyphs are images chiseled into the surface of rocks and boulders. Largely an outdoor activity, they have also been found at cave openings and rock overhangs. The smaller ones may have taken up to a few hours to chisel and some of the more complicated ones probably took a few days, so the artist must have had a good reason to create these works. Due to the effects of weathering, they are hard to date. Some have been dated from hundreds to a few thousands of years ago.

Some rock art is very well executed and displays familiar animals, scenes and events. However, the vast majority appear like two-dimensional geometric and stick art - they resemble modern-day children's drawings. Though cryptic, the depictions must be of something universal as the same or very similar images are found all over our planet by the millions. Present-day indigenous peoples have no concept of who created them or just what these ancient stylized images or symbols mean. They do, however, recognize the importance of these images and either completely avoid them all together or actively seek out these places in hopes of making a connection with the ancient 'spirits' they are believed to represent.

Pictographs are actually drawn or painted on the rock surfaces. The most familiar of these are found in the many beautiful cave paintings throughout Europe. They are quite detailed depictions of different kinds of animals - some of which, like the aurochs and wooly rhinoceros, no longer exist. Some of these drawings date to over 30,000 years ago. Pictographs are often in color (black, red, green and yellow) and are common in Southern Europe, Australia, and the Southwest US.

I doubt that every one of our ancestors were capable of such level of artistic ability - few of us today could do as well. These drawings convey what the subjects looked like but not why the artist drew them. Strangely, no humans are illustrated with the same care and precision. They have survived mainly due to their situation in caves or rock overhangs. The first discovery of ancient cave art was in 1878 by a bored young girl who went off exploring while with her father in the Altamira cave in Spain.

Besides painted walls and carved boulders, small pieces of flat rock and pebbles, no larger than the palm of your hand, have also been found with images painted on them. Some resemble the wall paintings they are associated with, others don't. Could these be sketches used for more elaborate, life-sized art back at camp or perhaps just portable copies of memories like our photographs today?

Early cave drawings represent real, *observed* animals. The stylized, abstract or intermediate phase images, what we'll be discussing here, don't resemble anything we are familiar with. These have been mostly thought of as being imaginary or dreamed up during a vision quest or drug-induced trance. Because of this they are indecipherable using current belief scenarios.



Drawing of a now extinct rhinoceros in Chauvet Cave, France.

Modern-style artwork, rather common in Africa, was created more recently (since about the 1700s in North America) and is again easily recognizable as common animals and events.

The nice thing about rock art is that it stays in the same place where it was created, in the same place where the events they record were observed. They don't migrate or change their story with the passing of time. Some modern peoples (both indigenous and anthropologists) claim to know their meanings but actually have only created explanations and used them as props for their current cultural needs.

Stylized, geometric rock art is not a language, but it does tell a story. The greatest problem with 'reading' rock art is that we may quickly 'see' a familiar subject in the image we're looking at. What the image looks like to you has little or nothing to do with what it actually represents.

It is the premise of this book that the images we see today on boulders and rock faces are based on *observations* of what were then

incomprehensible events. Since no one who witnessed these events is still alive, we have to sift through the bits and pieces of evidence the artists and those who followed have left behind. We then must try to make sense out of these artifacts and assemble a coherent picture of just what may have happened.



Skull-shaped rocks at entrance to Grapevine Canyon, Nevada.

What Started it All?

What we call the Northern and Southern Lights or Aurora, occasionally give us a pretty light show here in the mid latitudes (between the Equator and say 40 degrees). Usually red in color, it still strikes fear in some today. Our ancestors surely, on occasion, saw these same dancing lights in the night sky.

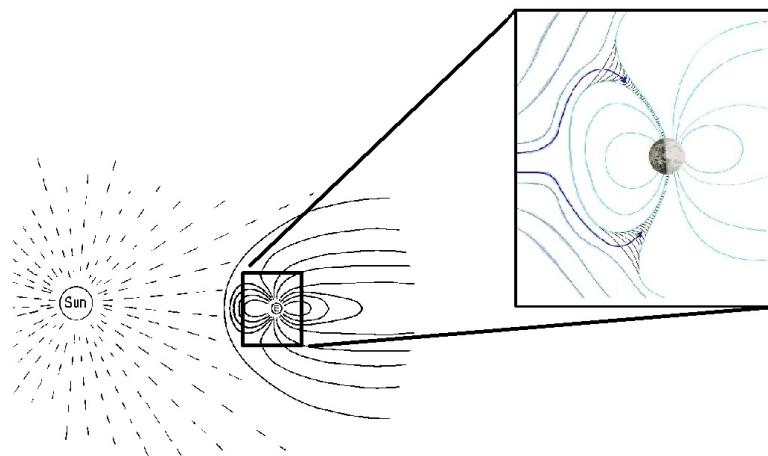


Painting of the aurora of January 6, 1861 from Greenland.



Auroral Corona of March 1, 1872, painted by Étienne Trouvelot.

These light patterns are the result of charged particles from the solar wind interacting with our planet's magnetic field. Depending on just which atmospheric element is encountered at the time determines the color of the display. Green and high-altitude red are due to Oxygen and the mid-latitude red is from Nitrogen. Since the aurora are at the North and South magnetic poles there would be a complimentary display 'down under' as well.

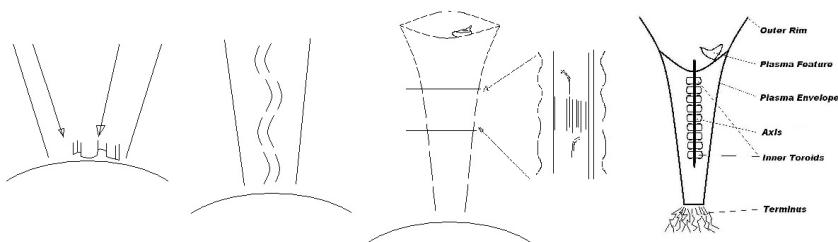


The drawing above shows how the flow of electric energy from the Sun affects the magnetic field of the Earth. Notice the two 'cusps' leaning into the sun at the 7:00 and 11:00 o'clock positions. The inset gives a better view. These funnel-like areas are where the auroral action takes place.

Aurora have been reported to be accompanied by the odor of ionized Oxygen or Ozone. This is the same odor you'd notice from an electric motor. Sounds, ranging from faint swishing to what has been likened to the clanking of butting ram's horns, have been associated as well.

The whimsical dancing lights of the modern-day aurora has about as much impact on our daily lives as do the wispy sheets of Virga that never reach the burning desert sands below. The High-Energy Aurora, on the other hand, could be more catastrophic than a category 5 hurricane, and more threatening than even the grandest lightning show you can imagine. Mere snippets locked into the psychic mythology of mankind coupled with the faithfully engraved and painted rock art left behind by our ancestors is all that remains of these long forgotten, world-changing events.

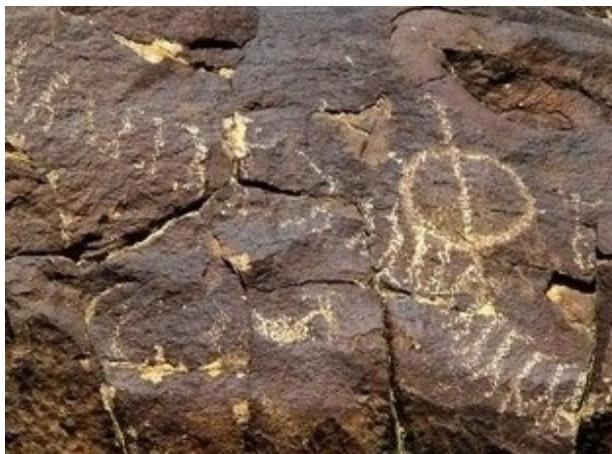
In the Beginning, There Was Light...and Sound!



The cross-sectional views above illustrate the initial phases in the formation of the High-Energy Aurora event. From left to right is the normal aurora, the cage and helical (corkscrew) flow, and finally the ripples and striations of the tight-spiraling plasma pinching off forming plasma spheroids. A model of the polar cusp and its high-energy auroral features is labeled at the right.

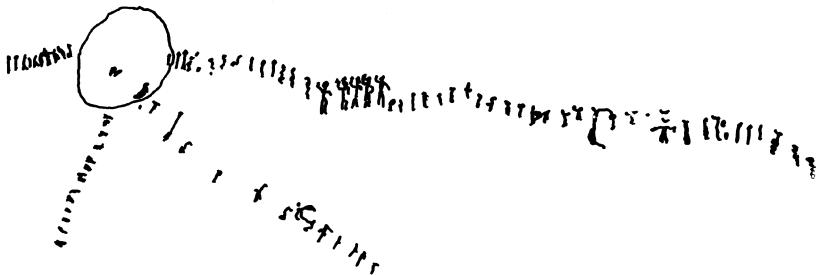
Our normally mild-mannered aurora results from electrical currents of ionized particles flowing towards Earth and then into the polar cusps of our planet's magnetic field. With increasing energy, these more or less linear currents interact with Earth's magnetic field and develop a spiral pattern referred to as Birkeland currents.

As the spiral tightens, these electric currents ‘pinch’ off to form a series of bright, round plasma spheroids. Intense lightning would be evidenced radiating from the top and bottom of the structure as well as the spheroids themselves. These spheroids develop further into a levitating stack of doughnut-shaped toruses which radiate intense visible and ultraviolet (UV) light, x-rays and other high-energy electromagnetic radiation. As the incoming energy increases the stresses developed force the toroids to violently merge and the structure, when over-energized, could then catastrophically self destruct generating a shock wave.



Petroglyph images generated by shockwaves.

The expanding interaction with the atmosphere would generate displays of lines of dancing “stick people”, bird-like images, and what appear to be goat horns along the shock front.



This drawing of the Comb Ridge, Utah "Procession Panel" depicts sections of a shockwave event.

From lab research and studying the evidence left by ancient observers it appears that as the energy increases the high-energy plasma column in the polar cusp passes through various consistent phases. Since electric currents are prone to pulsing, the appearance of the display would therefore fluctuate back and forth from one energy phase to another.

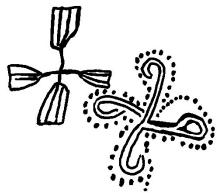
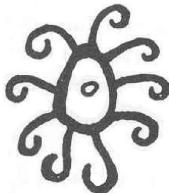
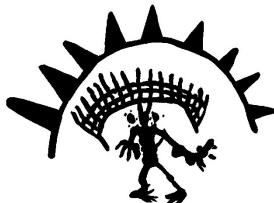
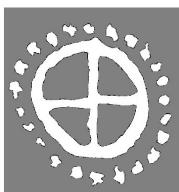
The Outer Rim of the Polar Cusp

The upper terminus or outer rim of the auroral column is usually represented in rock art as a very large, round, bright disk. Plasma is mainly concentrated in the outer surface of the funnel with a central, often red-colored axis. Sometimes it is drawn with the auroral column below it and depicted as a series of concentric rings occasionally with spikes emanating outward from the outer circle. This is often misidentified as an image of the Sun which is actually never seen as anything other than a usually yellow disk except rarely during a solar eclipse.



Aurora of October 2, 1870, as seen in Guildford, England.

Surrounding the funnel are plasma bundles or rays. Starting from 56 they reduce in number to 4 as the energy increases. They are represented in the rock art record as pinwheels, sailing ships, spiky disks, bull horns, or what even resembles a fancy crown or full-fledged Plains Indian headdress.

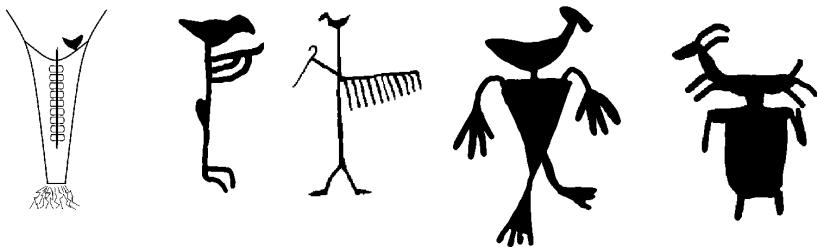


Above are examples of the appearance of the outer rim - from simple circles and X's to more complex structures. The dots and hook patterns result from electric current bundles traversing the outside of the plasma column.

The Plasma Feature

If you've ever watched water go down a drain, did you notice that the flow is funnel-shaped and hollow at the top? Did you notice that as the funnel develops the flow slows down as well? This is kind of like what happens at the outer rim of the polar cusp. Here the plasma flows around the axis leaving a low pressure pool in the top valley of the polar cusp. When plasma gets trapped here it gives rise to what is called the 'feature'. Beginning its life as a wisp, it is often quite prominent in many petroglyphs.

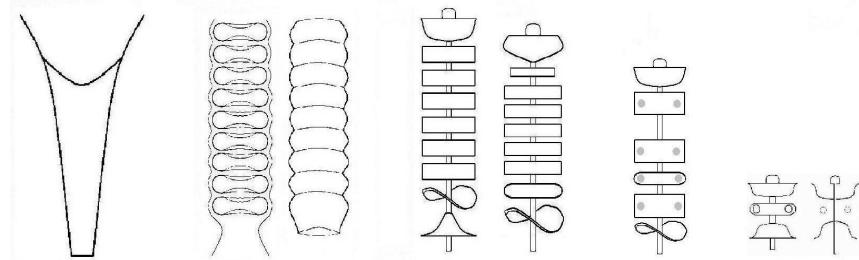
The feature is often pictured bird-like and so could be seen as the proverbial Phoenix rising from the fire. They are portrayed at all stages of the High-Energy Aurora. Many different forms have been recorded in ancient rock art.



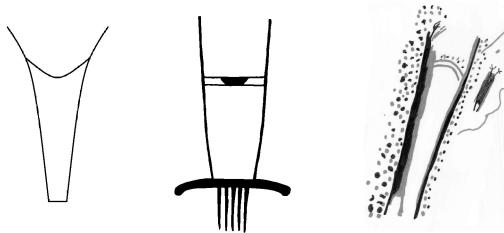
At the left is a schematic of an auroral column showing the plasma feature near the top. To the right of it is a selection of petroglyph images displaying a few of the various forms the feature can take.

The Column

The plasma column would initially be just a bright, shimmering, silky tube with little internal structure visible. The funnel-shaped column would first appear faint and gradually become quite bright from intense optical, synchrotron and X- radiation illuminating it from within. From some rock art images it appears that a similar bright external sheath may have been visible throughout all stages of the High-Energy Aurora.



Idealized energy sequence (current intensity) of the development of the High-Energy Aurora (adapted from Peratt, 2003).



At left is a stylized auroral funnel or cusp. Initially the outer sheath appears as a silky, featureless column. The center petroglyph is from Butler Wash, Utah. At the right is a pictograph depicting a sparkling exterior from the Pecos River area of Texas.



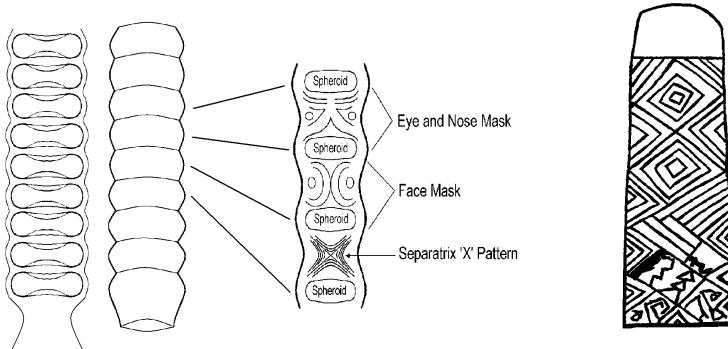
Above are several examples of the unfeatured funnel formation of the High-Energy Aurora. The foot-like images are often referred to as 'bear paws'.

Spheroids

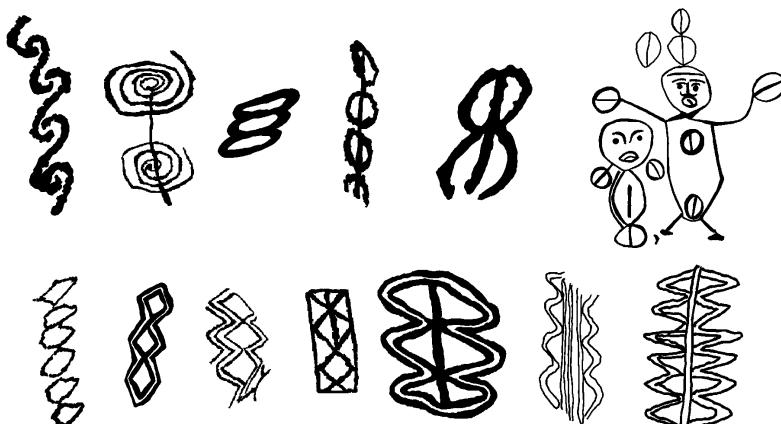
As internal structure develops, the outer surface of the sheath begins to show a variety of features. Bright spheroids will be visible on the surface around the forming toruses. The base will flare downward and away from the column. It is not unusual to find the top-most spheroid (where the densest plasma is found) chopped off.

The most obvious forms during this early stage are the 'Eye and Nose' masks. These are caused by the distortions in the surface from the bulges created by the developing spheroids inside. These would resemble moiré images whereby patterns can be observed somewhat like those created by grapefruit in a net sack that you would find at the grocery store.

Several distinct forms would be noticeable. Eye and Nose Masks are the result of small side 'eye' circles above an oval-shaped nose. In the area where the 'eyes' would be between the spheroidal isophotes (bumps) a distinct 'X' pattern would often develop as well as more complex hourglass patterns.

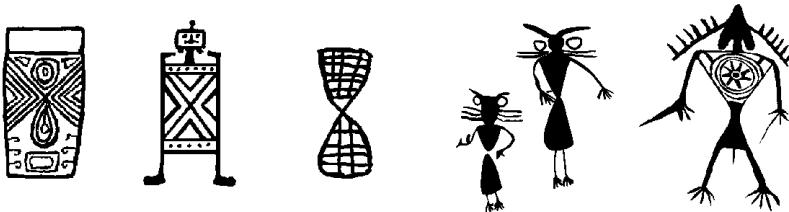
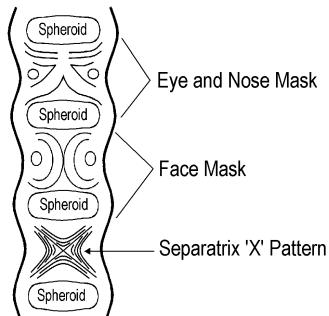


As the internal structure begins to develop inside the glowing column, patterns on the outside of the column would be visible. These give rise to faces, eye and nose masks and the common hourglass images. At the right is a column showing three spheroids from Mountain Lion Mesa, AZ.

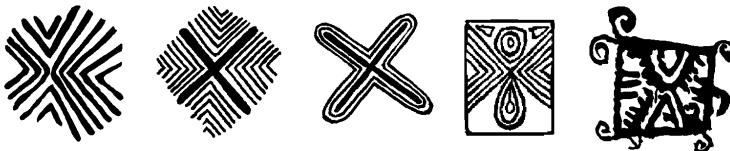


Above is a sample of images representing spheroid formation. Only single columns of circles or diamonds are found, some with a prominent axis. Usually from one to three individual spheroids are seen at any given time.

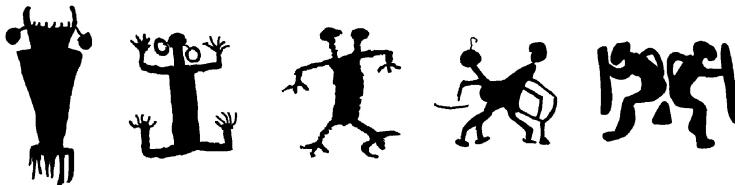
The schematic at the right is shown just to demonstrate a few possible forms the patterns on the spheroid sheath can take. The labels indicate the most common interpretations for these patterns.



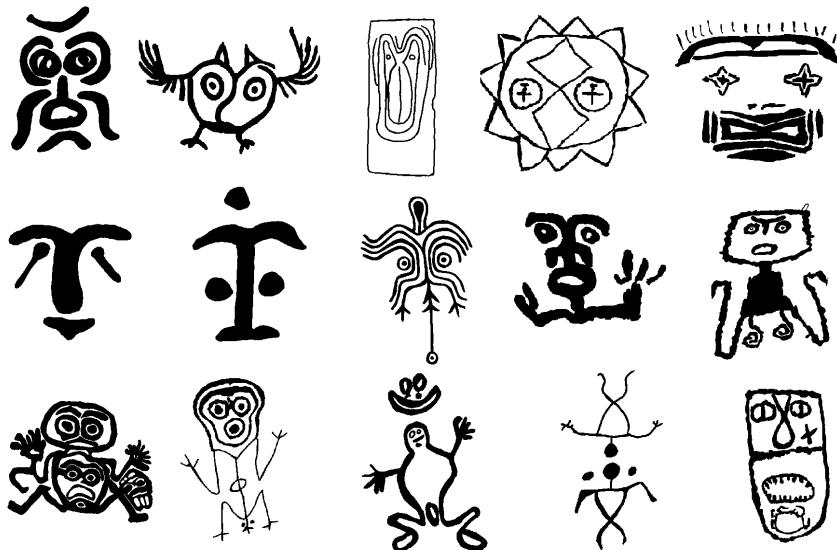
Occasionally “X’s” form between some of the eye pairs. Don’t confuse these Xs with the circle Xs from the outer rim of the polar cusp as discussed earlier.



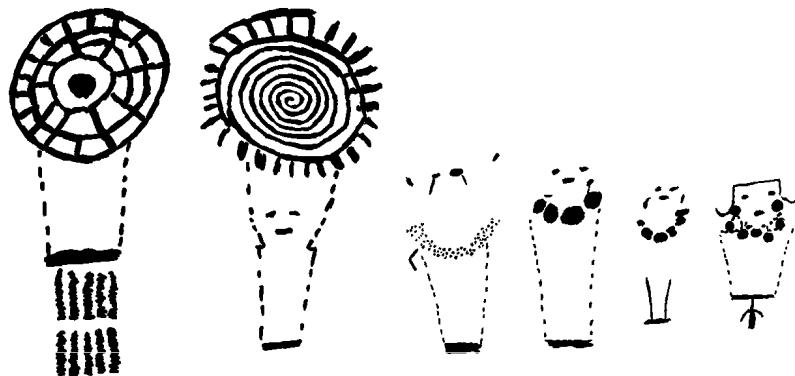
Here the Hourglass shape appears to form from the same region of the column as the X’s above. The two ‘bug ladies’ are from Jaén, Spain, and the ‘warrior’ is from Glade Park, Colorado.



A variety of other images are easily generated by the patterns on the spheroid sheath. The image at the right is from Tanum-Fossum, Sweden.

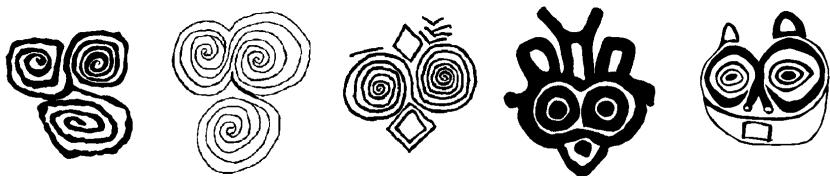


Above is an assortment of common images discernable from the developing spheroid phase. They are face-like images with small eyes.

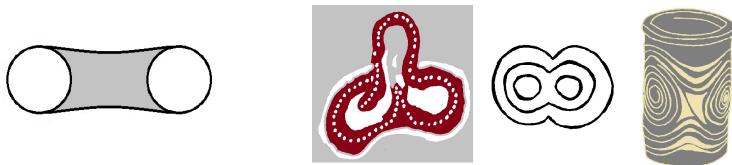


The series of images above are from Dry Canyon, New Mexico. (Drawn from a photo in *Indian Rock Art of the Southwest* by Polly Schaafsma, 1980). They have been arranged to show a possible developmental sequence for the formation of small paired 'eyes.'

The final stage of the silky column would be when the developing toruses inside shine through giving rise to what appear to be faces with goggles or large eyes. These are known as 'face masks'.



These large eye-shapes become prominent as the forming toruses shine through the external sheath.

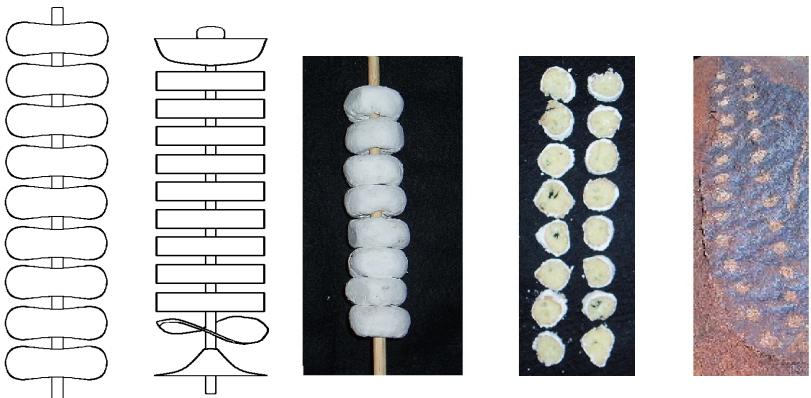


At the left is a single torus showing that since you look through more plasma at the rim the image appears like two bright circles. The three images at the right are examples from California, Easter Island, and the Greek Islands.

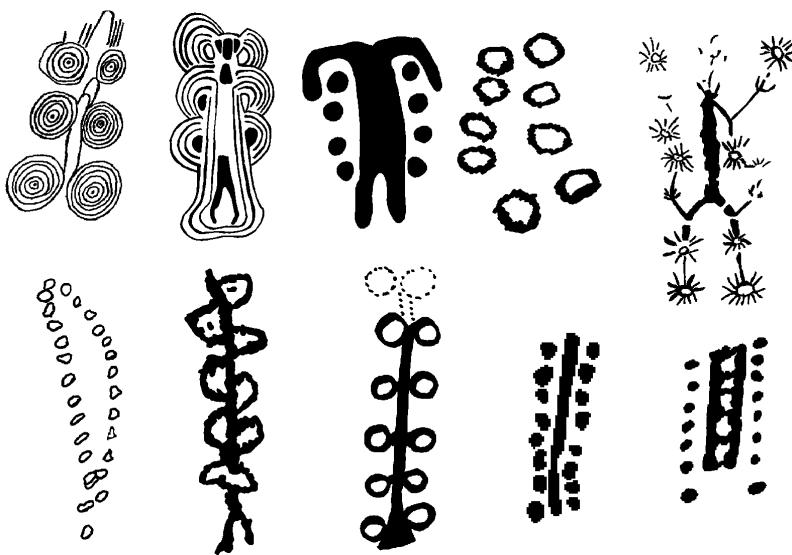
The Torus Stack

With increasing energy input the solitary spheroids begin to flatten under the pressure of the inflowing plasma. The shimmering bright white outer envelope has mostly dissipated leaving a stack of distinctly doughnut-shaped toruses.

The speeding electrons, now flowing in circular paths around the axis, generate synchrotron radiation giving the stack a brilliant, bright-white appearance. Even at this stage you would readily notice the perspective changes from on-edge at the bottom to oblique at the top of the stack. In an actual column the central axis would most likely be red in color. You would be able to see through the forming toroids (they're translucent) and they would appear as two bright circles side by side - just like when you cut a doughnut in half.



As the column sheath dissipates, the torus stack becomes visible and begins its compression. Above is a photo of a stack of mini powdered doughnuts on a stick. In the center, the doughnuts have been cut through giving a view of what a torus stack inside the polar cusp would look like due to the translucence of the toruses themselves. The petroglyph at the right shows this quite well.



Above is a collection of images of the torus stack. These are usually illustrated vertically as multiple pairs of dots or circles. A central axis is often included.



The images pictured above are what are commonly called 'ladders' or 'centipedes'. In the upper left is an idealized stack of flattened toroids for comparison.

Ladders, Caterpillars and Trees

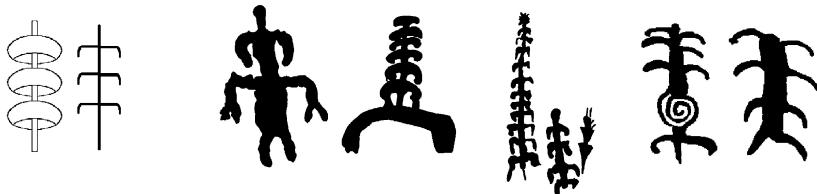
As the flow of the electric current increases the toroids flatten and begin to warp and fold at the top and bottom. The top toroid will deform and cup upward. A 'feature' (or head) has also developed inside the rim at the outer end of the axis which may be centered or to one side. The bottom toroid will also warp and the base appears to look like a bell or Christmas-tree stand. Depending on the perspective of the viewer the column of toruses can take on a branched configuration resembling segmented animals or even plants. Images depicting this stage are often referred to as 'ladders' or 'caterpillars'.



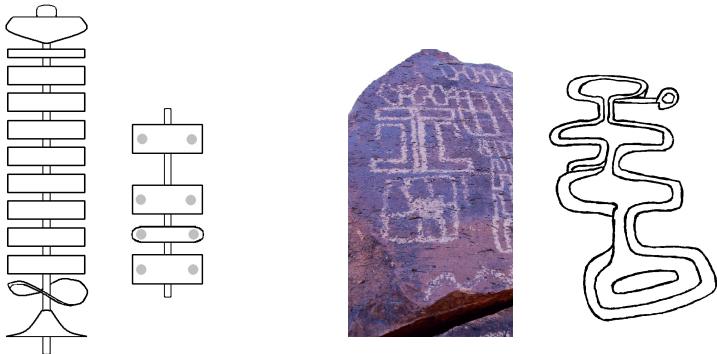
Here are more examples of stacks of flattened toroids. Note the animal shape at the top of the upper left image.

Mushrooms

The incoming plasma has two components: energy intensity and flow. Increasing the flow of the incoming plasma puts enormous pressure on the toroids causing them take on a decidedly melting appearance. The stack would be relatively stable in number but the shape is in flux.



Once the toroids are mature additional pressure forces them to deform and take on a decidedly 'mushroom' shape.



As the torus stack compresses, distinctive boxy shapes, known as pipettes, begin to form. The photo in the center is from Southern Nevada. At the right is a drawing of a 'pipette' from Peru.

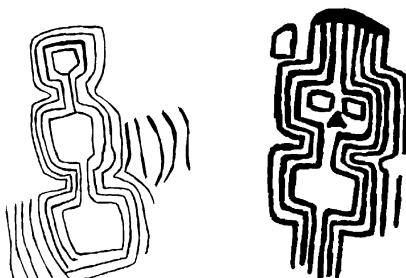
Pipettes

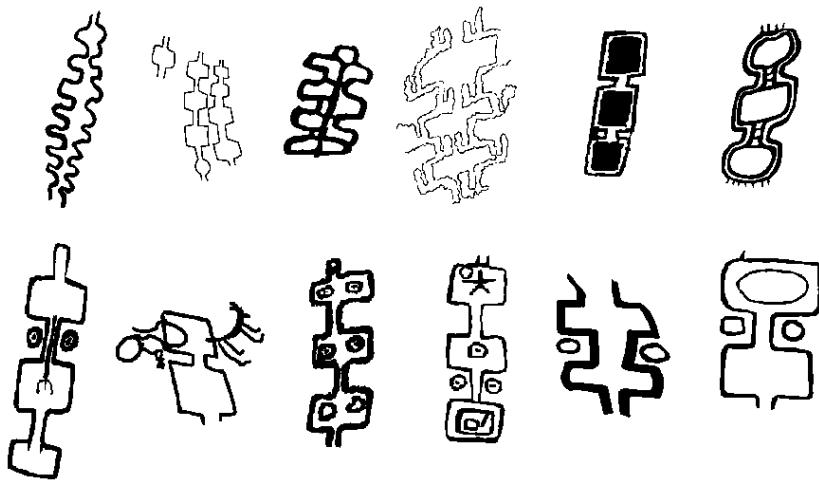
As the intensity of the current continues to rise, the column is further deformed - losing the base and most of the flattened toroidal shapes. The intense pressure forces the remaining toroids to merge and give rise to a wide range of box-like geometric shapes known as 'pipettes'.

A pipette is a long, hollow glass tube which is used as a graduated dropper for liquids, so the analogy escapes me.

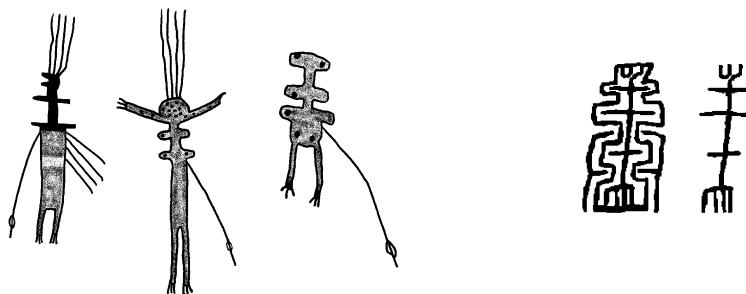
These forms are generated by fluctuating forces acting on the decreasing number of toruses. The experience of witnessing such an event must have been quite moving as the toruses would flip back and forth violently from one shape to another.

These pipette images from Arizona give the impression of active vibration.

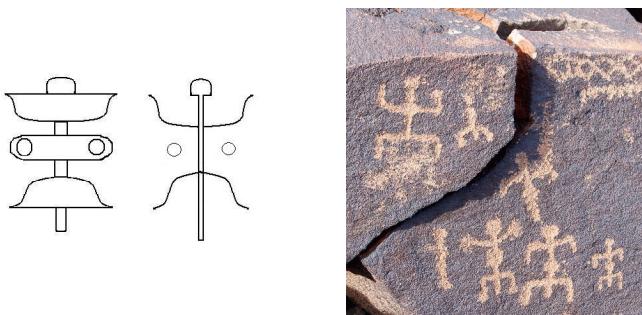




Above is a selection of compressing toruses during the 'pipette' phase. The smaller companion features at the sides of the second image from the left in the bottom row are known as heteromacs. They are fractal-like plasma instabilities and are seen quite commonly in rock art.



The three images above left are pipettes accompanied by what appears to be lightning (redrawn from Rock Art of the Lower Pecos, by Carolyn Boyd, 2003). At the right is another pipette which when the outer layers are peeled away gives a simple axis and arms with both upward and downward pointing 'rakes'.



This very common rock art image is known as the ‘squatter man’. As you can see in the schematic at the left, the central axis and cross section of the remaining toruses are what are depicted in the petroglyphs at the right.

Stick Men and the Squatter Man

We are now approaching the greatest energy levels observed for the High Energy Aurora. The remaining toroids have warped and produce well-defined vortex curls at their edges. What’s left is a solitary torus and the remnants of two others giving a bowl shape at the top and a bell shape below. The remaining central toroid is often depicted as tubular, flat, or spheroidal in shape. Sometimes the drawings resemble folded petals or mushrooms. Occasionally the ends of the warped toroids branch and resemble fingers, toes, or lightning. This gives the zoomorphic ‘frog’ and ‘lizard’ or the anthropomorphic ‘stick man’ or ‘stick woman’ interpretations for the figures.

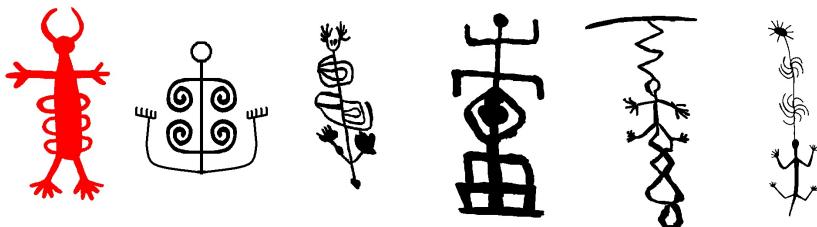
Remember, the auroral column is a three-dimensional, radially symmetrical structure. Looking up into the column from here on the surface of the planet, the shape will resemble less the ‘stick man’ and more like two bells stuck end to end with a doughnut between them. That’s because you are looking through more column material.

As you’ll notice from the accompanying drawings there is a wide range of representations and hence interpretations of the highest energy phases of the diminishing number of toruses in the stacks. The remains of the top and bottom toruses forms what appear to be ‘arms’ and ‘legs’ which can be pointed either up or down. The ‘head’ of the figure may be absent. When it is present it occasionally resembles a bird or other animal.

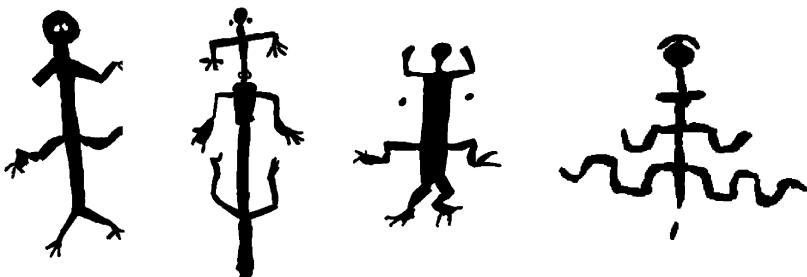
Sometimes the bottom of the figure is trifurcated (split into three parts). The remnant of the original central axis extending below the legs has often been identified as a tail or 'penis', which has been taken to indicate a male spirit. However, if the axis end is larger and oval in shape, it has been interpreted as a vulva (read female spirit) or even the image of childbirth.

I often see 'faces' in leaves on a tree or in the pile of my living-room rug - but there's nobody there! It seems that we see what we want to see.

What follows are groups of similar images of the stick-man phase from the multiple torus to the single torus forms. Since the electric current flow isn't constant there will be fluctuations in both the number of toruses that can be seen at any given time and their prominence.



With multiple toruses: The above images show a distinct stick-man shape. However, the multiple toruses show that the structure is still in transition. The spirals suggest a rotational movement.

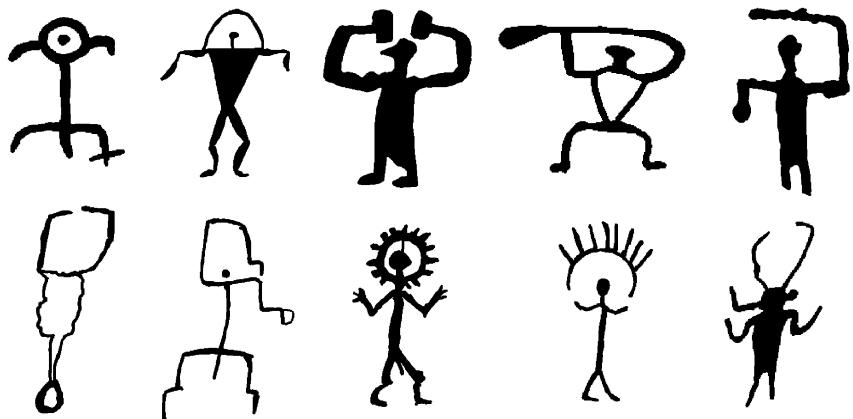


Extra pair of arms (middle bar): Here the central torus is apparently viewed as a cross bar or small box.

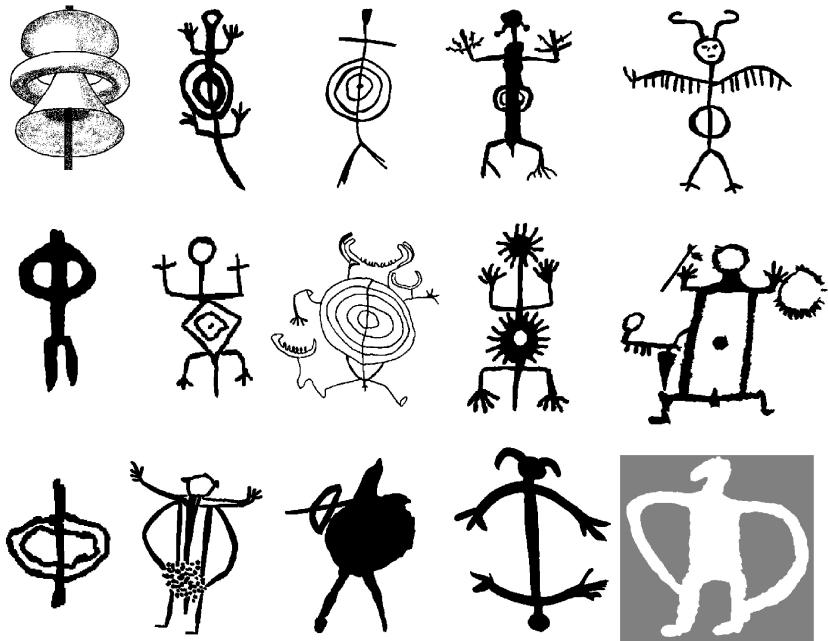
The Earth's magnetic pole doesn't stay put - it has a habit of wandering around. An oblique view would occur when the magnetic pole was on the opposite side of the Earth and you look up into the column and view the image at an angle from below. An oblique view of the column at this stage depicting a prominent single torus would be reminiscent of someone playing with a hula-hoop. Currently the magnetic axis is on our side of the pole, so should it flare-up in the near future you would be looking up into the column.



The central torus depicted as two dots or circles: Viewed in cross-section, the central torus is now visible as two dots or circles. As shown in the schematic of the bright plasma torus at the left, the amount of plasma viewed, in an edge-on view will be the brightest portion and will appear to be emanating from two circles.



Prominent upper torus remnant (horns or halos): Here the upper 'bowl' is prominent and takes on the appearance of rings, horns or overhead clubs or a rowing oar for a canoe. This upper circular structure could also be the result of a prominent outer rim of the polar cusp as well.



Solitary central torus as a ring: From an oblique view the solitary torus becomes pronounced enough to appear distinctly circular. An idealized oblique-view schematic is at the top left. Note how easy it is to get a bird shape. The earrings in the second image from the right in the top row could suggest that the upper spheroid has not fully evolved into a torus.

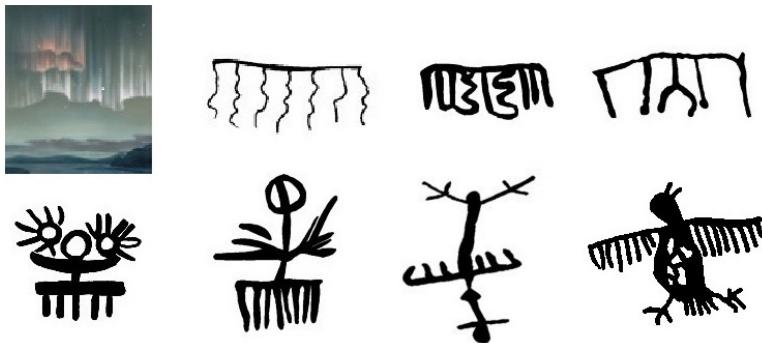
As the energy intensifies, the plasma image brightens appreciably. The stick men then become a squatting figure with what appears to be a face with two eyes. The bright stack looks overexposed and the eyes prominent and ghostly. The accompanying images show the single torus, central axis, and bell-shaped top and bottom. Two 'eyes' are visible in the space between the torus and the axis. As the intensity of the event reaches maximum the eyes are just about the only feature discernable.



High luminance and “ghost eyes”: The above images are of a very bright structure viewed obliquely (tilted either toward or away from you). Deeply bent knees are also often prominent. At the top left is a conceptual drawing (compare it with the image on the previous page). The images in the bottom row are from (l to r) California, Maine, Venezuela, Arizona, and Peru.

Rakes

Rakes are a series of vertical lines either straight or wavy and are quite common in the rock art records. They are usually interpreted as rain. However, what they probably represent is what we normally see as curtains of aurora. Occasionally they are attached to other features which give valuable clues to their meaning.



The above rakes mostly point downward and probably depict an auroral display similar to what we are presently familiar with.

Sheep, Cats and Bears, Oh My!

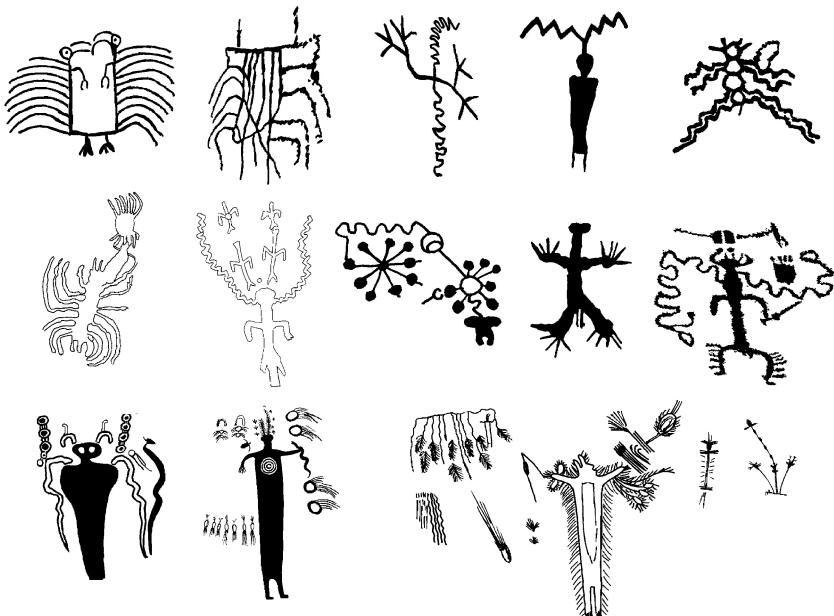
Images of what appear to be sheep are quite common in the rock art record. From what is presented in this guide you should be able to deduce that just because an image resembles a sheep doesn't make it a sheep, however, in the proper context they might actually be sheep.



Plasma features, torus columns and stick men can easily be mistaken for playful sheep and other zoomorphic forms. Top row second image from the left shows a sheep-like plasma feature and the image at the top right contains a sheep-shaped heteromac.

Lightning and other Electrical Phenomena

Lightning is an integral part of the High-Energy Aurora and occurs at every stage of its development. Lightning releases the intense electrical charge which builds up in the auroral column.

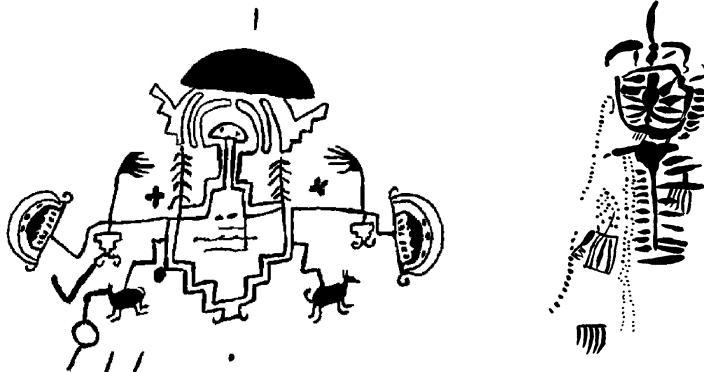


Some of the many forms of electrical discharge include sparks, ball lightning and large plasma discharges. Google "lightning 057" for a modern example of this type of event.



Electrical discharges can also generate images that can easily be interpreted as something familiar. The two electrical discharge images at the left have been redrawn from Peratt, 2003. The other images are petroglyphs. Kokopelli anyone?

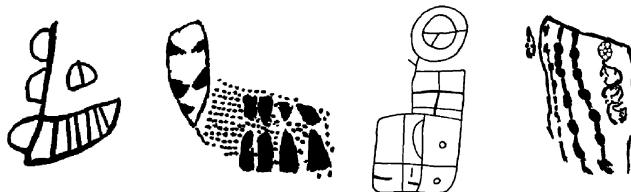
The Big Picture in its Complexity



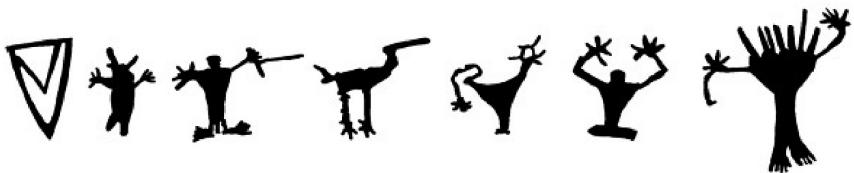
The petroglyph at the left is from near Petrified Forest National Park, Arizona. It contains more features than are usually found in simpler images. At the right is a column from La Cimbarra, Spain.

It would seem that not all of the various features of the High-Energy aurora would be visible at the same time every time it appeared. It follows that the artist would perhaps create composite displays from time to time.

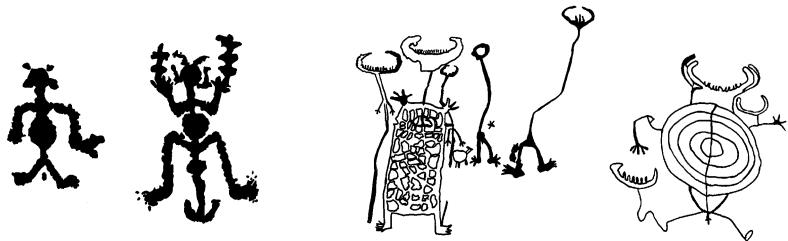
Most petroglyphs are small pieces of larger actually 3-D structures and events. It appears that the ancients did their best to illustrate what they saw to the best of their abilities. Occasionally you will find what appear to be collages containing more than what could be seen at a given time.



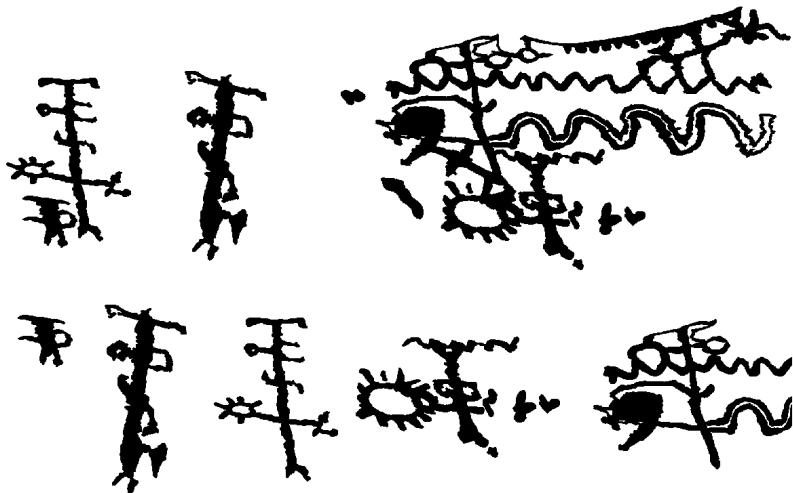
3-D images: One possible way to show an entire structure is to unwrap it - just like when we make a world map from a ball-shaped planet like our Earth.



Petroglyph images from Nine Mile Canyon area, Duchesne Co., Utah.



The left pair of images from Arizona have been drawn from a photo in *Tapamveni* by Patricia McCreery and Ekkehart Malotki (1994); Images at the right are from Legend Rock, Wyoming (redrawn from Indian Rock Art of Wyoming, by Helen Hendry, 1983).



These petroglyph images are from near Black Rock, Utah.

Developmental Sequences

The images at the left, on the preceding page, appear to depict developmental stages of the High-Energy Aurora. In the top row the images from Nine Mile Canyon have been re-arranged in what seems like a logical order of development.

In the second row are two pairs of images which show different stages of what appear to be the same event.

In the bottom display the upper grouping depicts the actual arrangement is as seen on the rock surface. Below that, the salient images have been teased apart and arranged to show what appears to be development from one stage (the small figure at the left) to the rather over mature display at the right.



Rongorongo script: This section of an Easter Island rongorongo board shows a striking similarity to what we've been discussing in this book. It can be likened to a video clip.

Many years ago, seafaring peoples arrived on Easter Island off the western coast of Chile. They brought with them carved artifacts covered with symbols resembling petroglyphs. Although they no longer knew what these symbols meant they cherished them and remembered that the images told a very important story. Now it is becoming clear that the story is what their ancestors had witnessed in the sky.

OK, so what can you expect to see in the field?

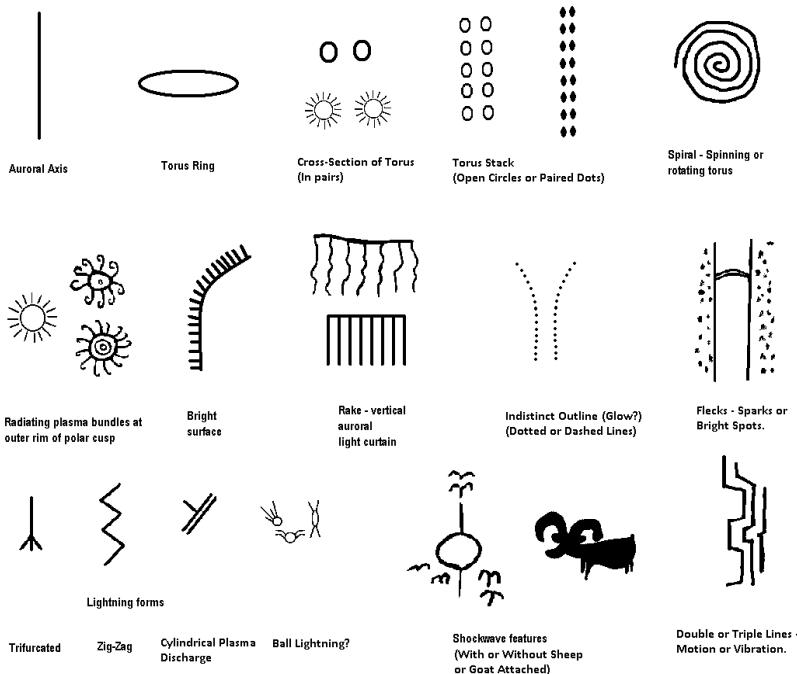
As with any energetic phenomenon the lower energy events will far outnumber the higher energy occurrences. This means that the number of initial or low-energy images found in rock art should far outnumber those of the higher energy states. It follows that the most common images therefore will be of the low-energy states even though the higher could be brighter and perhaps more impressive (read explosive). Just how long any given image of the High-Energy Aurora would have been visible at any given time is unknown but it easily would have been for hours - at least long enough to enable the artists time to compose and draw the works they left behind.

If you were to draw only parts or pieces of a car, would you expect those who view them to fully understand what they were looking at? Perhaps an automotive engineer, car parts sales person or insurance adjuster might, but for a regular person - well, you see what I'm getting at? It's just a collection of apparently unrelated objects. However, when the pieces of the puzzle are assembled in the correct order it becomes quite clear just what it is you're looking at.

Don't get frustrated because you can't make a lot of sense out of much of what you find in the field. Remember, the ancients were well acquainted with the subject and had the originals to draw from. Added to that the images that we have today were composed hundreds to thousands of years ago and appreciable weathering has occurred.

Lucky for you the basic forms of the High-Energy Aurora have been worked out and you just happen to have a rock art guide in your hands. At least you have a fighting chance to appreciate just what happened so long ago.

By now you should have a basic idea of just what the ancients recorded of the events which took place in the sky when the Aurora was fully energized.



Above is a chart of what some of the artistic elements commonly seen in rock art probably mean.

Not every glyph you chance upon will readily fit into the categories laid out here. That's where your own skills come into play. You may feel that a given image is indecipherable and then as you page through your next book, or visit your next rock art site, you'll come upon a link making it fit right in.

One thing for sure is that once you apply the High-Energy Aurora scenario to your petroglyph interpretations you will quickly be able to pick out the salient parts. Soon, you will be unable to see them any other way.

For more information:

Where can you see rock art first hand? Rock art can be found in practically every country in the world. The most prolific collections are in the American West where there are lots of rocks. Search the web for any sites near where you live - you'll be surprised at what's available locally.

Your Local Library should have a fair collection of rock art picture books. If your library participates in Inter-library loan the nation's libraries are at your fingertips. You can buy books on petroglyphs and rock art at your local bookshop or online at <http://www.amazon.com> and <http://www.ebay.com>. Don't get too concerned about the author or the text. Look at the pictures. The more pictures the better.

Anati, Emmanuel, Camonica Valley, Alfred Knopf, New York, 1961.
Italian rock art region.

Castleton, Kenneth B., Petroglyphs and Pictographs of Utah, Utah
Museum of Natural History, Salt Lake City, UT, 1979. This two
volume set covers a wide range of sites.

Crosby, Harry W., Cave Paintings of Baja California, Sunbelt
Publications, San Diego, CA, 1997. The pictographs and murals
are quite an eye opener.

Grant, Campbell, The Rock Paintings of the Chumash, Santa Barbara
Museum of Natural History, Santa Barbara, CA, 1993. Unique
photos and drawings.

Heizer, Robert F, and Martin A. Baumhoff, Prehistoric Rock Art of
Nevada & Eastern California, U of Calif. Press, Berkeley, Los
Angeles, 1962.

Heizer, Robert F, and C. W. Clelow, Jr., Prehistoric Rock Art of
California, Balena Press, 1973. Contains 384 pages of drawings
from many sites in California.

Hill, Beth and Ray, Indian Petroglyphs of the Pacific Northwest,
Hancock House, Saanichton, B.C. Canada, 1974. Profusely
illustrated.

Kirkland, Forrest, The Rock Art of the Texas Indians, University of Texas Press, Austin, TX, 1967. Kirkland's excellent paintings are in color and are thought provoking.

Loring, J. Malcom and Louise, Pictographs & Petroglyphs of the Oregon Country. Over 720 blocks of drawn figures of rock art - a mindboggling amount of imagery.

Schaafsma, Polly, Indian Rock Art of the Southwest, School of American Research, Santa Fe, NM, and University of New Mexico Press, Albuquerque, NM, 1980. Her books are well illustrated.

On-line Resources

Start by searching 'petroglyph' at <http://www.wikipedia.org>

Rock Art Photos by David R. Daniel at

<http://www.photosofrockart.com>

Southern Nevada Rock Art (mostly) <http://forsythlv.com>

For photos and locations of rock art sites over the American Southwest and beyond see <http://www.kayplaza.com>

Petroglyphs US at <http://www.petroglyphs.us>

American Rock Art Archive at

<http://bradshawfoundation.com/america/>

Barrier Canyon Style Rock Art (mostly) at

<http://bclee.net/myrockart.html>

For European rock art check out <http://www.rupestre.net> and

<http://www.europreart.net>

For some scientific background read the articles by Anthony Peratt at <http://plasma.lanl.gov>. Click on "The Plasma Universe". See: **Peratt, Anthony, L.**, Characteristics for the Occurrence of a High-Current, Z-Pinch Aurora as Recorded in Antiquity, IEEE Transactions on Plasma Science, Vol. 31, No. 6, pp 1192-1214, December 2003.

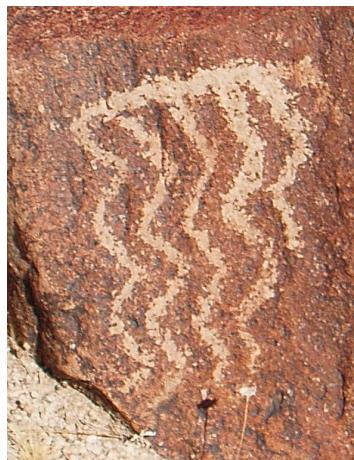
Search my name at academia.edu to download a .pdf copy of this book in English, Spanish or Russian, as well as adaptations of presentations I have given.

Science / Archaeology / History

The nice thing about rock art is that it stays in the same place where it was created, in the same place where the events they record were observed. They don't migrate or change their story with the passing of time. Modern peoples claim to know their meanings but actually have only created explanations and used them as props for their current cultural needs.

In every other book you'll read about rock art, the author is sure to acknowledge that they really don't know the meanings of what they are writing about. They then go on for hundreds of pages and try to explain away the images with superstitions, drug-induced trances and a host of 'supernatural' suppositions. It is amazing that so much effort has been expended to explain so thoroughly a topic without having a clue as to what the actual meanings are. With this book, all that changes.

The whimsical dancing lights of the modern-day aurora have about as much impact on our daily lives as do the wispy sheets of Virga that never reach the burning desert sands below. The High-Energy Aurora, on the other hand, could be more catastrophic than a category 5 hurricane, and more threatening than even the grandest lightning show you can imagine. Mere snippets locked into the psychic mythology of mankind coupled with faithfully engraved petroglyphs and painted images left behind by our ancestors is all that remains of these long forgotten world-shattering events. Nothing can prepare us for the beauty and shear scale of the High-Energy Aurora to be wrought upon us when it resurrects its glory and power and returns to a crystal blue sky near you.



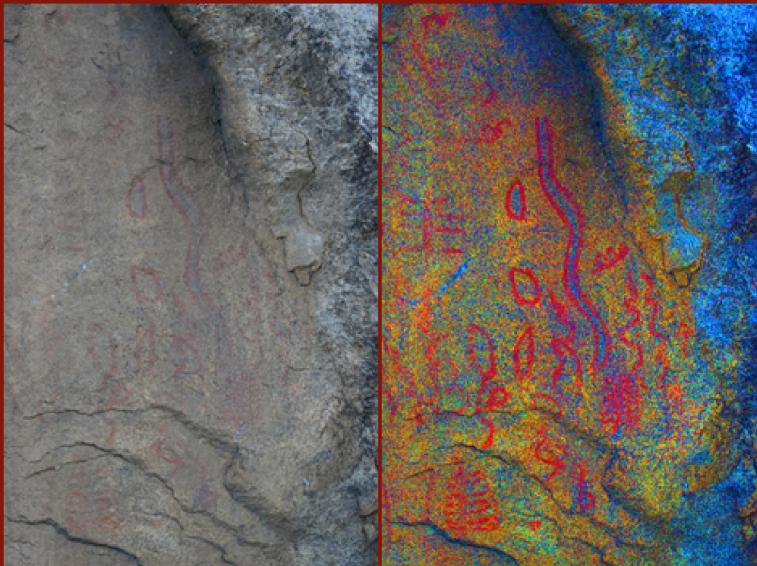
ISBN 978-0-9858980-1-4

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Walker Creek Boulder: original (left) and enhanced (right).

This book gives clear and concise directions to over 70 rock art sites in the Owens Valley area.

Go out there and discover for yourself these prehistoric images and take the time to try and understand why the ancients left them where they did.

Be considerate and give these messages the respect they deserve by leaving them as you found them.

ISBN 978-0-9858980-4-5

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